

# THE DIAPASON

DEVOTED TO THE ORGAN

Seventh Year.

CHICAGO, JANUARY 1, 1916.

Number Two

## WORK OF WIRSCHING IN A ST. PAUL CHURCH

### THREE-MANUAL DEDICATED

Has Entirely Electric Action, and  
Acoustics of Church, with Careful  
Voicing and Scaling by the  
Builder, Bring Results.

Wirsching & Co. have completed a three-manual organ in St. John's Lutheran church at St. Paul and it was dedicated Nov. 21 by Professor Fritz Reuter of Dr. Martin Luther college at New Ulm, Minn. There are several features about this organ that are noteworthy. One is that there is no wind in the console, the action being electric only. The combinations are all adjustable at the console, and although the stops do not move, the organist can add or take off any stop or stops from every combination while playing. The church, which is one of the largest Lutheran churches in the Northwest, is noted for its fine acoustics and with the great care Philipp Wirsching took in the scaling and voicing of the pipes the result is called remarkable.

Following is the specification of the organ:

**GREAT ORGAN.**  
1. Open Diapason, 16 ft.  
2. Principal Major, 8 ft.  
3. Principal Minor, 8 ft.  
4. Doppel Floete, 8 ft.  
5. Gemshorn, 8 ft.  
6. Viola di Gamba, 8 ft.  
7. Rohrfloete, 4 ft.  
8. Octave, 4 ft.  
9. Super Octave, 2 ft.  
10. Mixture, 3 ranks.  
11. Trumpet, 8 ft.  
(Stops 3 to 11 included in choir swell box.)

**SWELL ORGAN.**

12. Bourdon, 16 ft.  
13. Open Diapason, 8 ft.  
14. Bordone Amabile, 8 ft.  
15. Violoncello, 8 ft.  
16. Viola Eterea, 8 ft.  
17. Vox celeste, 8 ft.  
18. Flute Harmonique, 4 ft.  
19. Salicet, 4 ft.  
20. Flageolet, 2 ft.  
21. Cornet, 3 ranks.  
22. Cornopean, 8 ft.  
23. Oboe, 8 ft.  
24. Vox Humana, 8 ft.

**CHOIR ORGAN.**

(Enclosed in separate swell box.)

25. Geigen Principal, 8 ft.  
26. Flauto Concerto, 8 ft.  
27. Viola d'Amour, 8 ft.  
28. Quintadena, 8 ft.  
29. Flauto Dolce, 4 ft.  
30. Clarinet, 8 ft.  
31. Cathedral Chimes, twenty tubular bells, from middle A to E above.

**PEDAL ORGAN.**

32. Open Diapason, 16 ft.  
33. Sub Bass, 16 ft.  
34. Lieblich Gedekkt, 16 ft.  
35. Violone, 8 ft.  
36. Violoncello, 8 ft.  
37. Flauto Basso, 8 ft.

The console is detached and placed forty feet from the organ. The entire action is electro-pneumatic. The chimes are in a room beside the organ and are operated electrically without the aid of an intermediate pneumatic. Wind is supplied by a Kinetic blower.

In the earlier part of the year Wirsching & Co. built an organ for Emanuel Evangelical Lutheran church in St. Paul, which is also a fine instrument. It has two manuals and eighteen speaking stops. The firm is shipping one to Detroit for Bethlehem Evangelical Lutheran church. It is electro-pneumatic, with two manuals and twenty stops. Another Wirsching organ recently built and installed is in Mount St. John Normal school, Dayton, Ohio. It has two manuals, detached console, thirteen speaking stops and tubular-pneumatic action.

### "Messiah" at Morristown, N. J.

The rendering of the "Messiah," Dec. 14, by the festival chorus, assisted by the Church of the Redeemer choir, was one of the best musical events ever heard in Morristown, N. J. The chorus is made up of eighty voices and is under the musical guidance of Kate Elizabeth Fox, who for four and a half years has been organist and choir director of the Church of the Redeemer, where the performance was given.

## ALBERT RIEMENSCHNEIDER AT BEREAL ORGAN.



[New Organist of Rockefeller Church in Cleveland Seated at One of Two Austin Consoles of College Instrument.]

## Best Six American Anthems

(The following are lists of the best six anthems by American composers received by the editor of The Diapason within the last four weeks, in response to an editorial suggestion that these lists be sent in by organists to form a symposium of what experience has taught organists to consider the most meritorious works for the church service by men in the United States. A few have included names of others than Americans, probably under a misapprehension. Additional replies will be published in succeeding issues.)

### HAROLD VINCENT MILLIGAN.

1. "The Desert Shall Rejoice," Arthur Whiting.
2. "Art Thou Weary?" George W. Chadwick.
3. "In Heavenly Love Abiding," Horatio Parker.
4. "Still, Still With Thee," Arthur Foote.
5. "Behold, Ye Despisers," Parker.
6. "The King of Love," Harry Rowe Shelley.

These anthems are especially adapted for quartet.

I would like to include Tertius Noble's "I Will Lay Me Down," "Fierce Was the Wild Billow" and "Come, O Thou Traveler Unknown," but these anthems were written in England and are not in any way identified with American music, although Mr. Noble is now a resident of this country.

### HARRY L. VIBBARD, SYRACUSE, N. Y.

1. "In Heavenly Love Abiding," Parker.
2. "Exalted Be Thy Name," Borch.
3. "Nearer My God to Thee," Gould.
4. "Behold the Master Passeth By," Stevenson.
5. "Souls of the Righteous," Shackley.
6. "He That Dwelleth in a Secret Place," Bullard.

### JAMES ROBERT GILLETTE.

The following list of anthems by American composers have in my experience gained for themselves a lasting place in the hearts of choirs and congregations alike:

1. "Still, Still With Thee," Arthur Foote.
2. "Art Thou Weary," George Chadwick.
3. "O Thou That Hearest Prayer," George Chadwick.
4. "I Sought the Lord," Frederic Stevenson.
5. "Fear Not, O Israel," Max Spicker.
6. "The Lord Is My Light," Horatio Parker.

### Meeting of N. A. O. in Brooklyn.

The December meeting of the National Association of Organists, Arthur Scott Brook, president, was held at the South Congregational church, Brooklyn, Thursday, Dec. 16. Organ numbers were given by A. C. Weston, organist of the church, and by Ethel Clark and G. W. Stebbins.

### PERCY CHASE MILLER, PHILADELPHIA.

1. "Fierce Was the Wild Billow," T. Tertius Noble.
2. "Art Thou Weary," Chadwick.
3. "The Lord Is My Light," Horatio Parker.
4. "Hide Me Under the Shadow of Thy Wings," Mark Andrews.
5. "The Morning Stars Sang Together," George Alexander A. West.
6. "Magnificat and Nunc Dimitiss," S. Wesley Sears.

Mr. Miller writes: "I am assuming that identification with the musical life of this country is what is meant when it is asked that the anthems be by American composers. All the composers on my list are resident in this country, but two (if not three) of them are English by birth and training. If this rules them out, throw my list away and say no more about it."

### FERDINAND DUNKLEY, F. R. C. O., F. A. G. O., SEATTLE.

1. "Far From the World," Horatio Parker.
2. "The Lord is King," Frederick Stevenson.
3. "And God Shall Wipe Away All Tears," C. Whitney Coombs.
4. "Still, Still With Thee," Arthur Foote.
5. "The Angel of the Lord," Mark Andrews.
6. "Fear Not, O Israel," Max Spicker.

### PHILIP JAMES.

1. "Now Sinks the Sun," Horatio Parker.
2. "Recessional," Clough-Leighter.
3. "Te Deum" in E flat, Henry Hadley.
4. "The Virgin Mary to the Child Jesus," Walter Damrosch.
5. "A Christmas Carol," A. Walter Kramer.
6. "Magnificat" in A, Arthur Whiting.

### J. W. MATHER, SEATTLE.

1. "Send Out Thy Light," Gounod.
2. "The Radiant Morn," Woodward.
3. "Praise the Lord," Maunder.
4. "Sweet Is Thy Mercy," Barnby.
5. "Festival 'Te Deum,'" Buck.
6. "God Is a Spirit," Bennett.

### ETHAN W. PEARSON, DOVER, N. H.

1. Festival "Te Deum," Buck.
2. "Hear, O My People," Stevenson.
3. "Light of the World," Starnes.
4. "O Love, That Wilt Not Let Me Go," Sealy.
5. "Fear Not Ye, O Israel," Spicker.
6. "Thy Hallowed Presence," Carter.

### Bogen Goes to Evanston.

Allen W. Bogen, who has been organist for the Central church at the Auditorium in Chicago for nine years, has been engaged as director of music and organist at the First Presbyterian church of Evanston and will assume his new duties Jan. 1.

## IMPORTANT POSITION TO RIEMENSCHNEIDER

### SELECTED BY BIG CHURCH

Berea College Director Becomes Organist of Euclid Avenue Baptist at Cleveland, Where Rockefeller Worships.

Albert Riemenschneider of Berea, Ohio, director of music at Baldwin-Wallace college, and well-known as a concert organist, has accepted the position of organist and choirmaster at the large Euclid Avenue Baptist church of Cleveland. This is popularly known as "Rockefeller's church" and is attended by John D. Rockefeller when he resides in Cleveland. The appointment was not solicited by Mr. Riemenschneider and the selection was made unanimously by the committee, which is gratifying to the organist and those who know him. He will begin his new duties Jan. 1.

In addition to his college work Mr. Riemenschneider is dean of the Northern Ohio chapter of the American Guild of Organists, and director of the Baldwin-Wallace Choral Union of 135 voices, which has sung many of the great oratorios under his direction. He began his musical studies at an early age, under the direction of his father, and later studied with James H. Rogers and Charles E. Clemens. Besides this he has had three periods of study in Europe. He took theory and composition under Robert Fuchs of Vienna and Charles M. Widor of Paris, piano under Hugo Reinhold of Vienna and organ with Guilmant and Widor.

Mr. Riemenschneider has presented most of the masterpieces of organ literature at the college and in one series he has given forty-six recitals without the repetition of a number. Among these numbers have been the complete ten symphonies of his master, Widor. His Widor interpretations are admired everywhere. His concert activities have been extensive, especially throughout Ohio and neighboring states, and he has opened many new organs. Mr. Riemenschneider has been dean of the Northern Ohio chapter of the guild for two seasons.

### IN MEMORY OF S. P. WARREN

Services To Be Held at the Broadway Tabernacle, New York, Jan. 11.

A public memorial service for Samuel P. Warren will be held at the Broadway Tabernacle, Broadway and Fifty-sixth street, New York, Tuesday evening, Jan. 11. The Rev. Dr. James M. Ludlow, pastor emeritus of the Munn Avenue Presbyterian church, East Orange, N. J., will make a short address. Mr. Warren was organist of this church from 1896 to 1915, and was a warm friend of Dr. Ludlow. Will C. Macfarlane, city organist of Portland, Maine; William C. Hammond of Holyoke, Mass., and Frank Taft, all former pupils of Mr. Warren, have been invited to play the organ. The choir of the Broadway Tabernacle, Walter C. Gale, organist and choirmaster, will sing several anthems from the Brahms Requiem and Miss Margaret Keyes will sing "O Rest in the Lord," from the "Elijah."

### New Position for Dr. Wolle.

Dr. J. Fred Wolle has tendered his resignation as organist and choirmaster of Salem Lutheran church, Bethlehem, Pa., to take effect Jan. 1. He had just been re-elected for another year. Dr. Wolle has accepted a similar position in Trinity Episcopal church, at an increase in salary. He will succeed William B. Rohs of South Bethlehem, resigned.

C. Gordon Wedertz, who recently accepted the position as organist and choirmaster at St. Alban's church, Chicago, has begun a series of musical evenings that will continue through the season.

**M. P. MOLLER SHIPS 177 ORGANS IN 11 MONTHS****RECORD MADE BY FACTORY**

Contract for Three-Manual and Echo Instrument To Be In Hanover, Pa., Church Closed by Hagers-town Builder.

M. P. Möller has made another great record in number of organs constructed in 1915. In the first eleven months of the year, up to Dec. 1, the Möller factory at Hagerstown, Md., shipped 177 organs and took contracts for about the same number.

The latest important contract closed by Mr. Möller is for a three-manual and echo organ for St. Matthew's Lutheran church at Hanover, Pa. This organ is to have electric action. The specification follows:

**GREAT ORGAN.**

1. Open Diapason, 16 ft.
2. Open Diapason, 8 ft.
3. Gross Flöte, 8 ft.
4. Melodia, 8 ft.
5. Erzähler, 8 ft.
6. Viole d'Gamba, 8 ft.
7. Flöte d'Amour, 4 ft.
8. Octave, 4 ft.
9. Tuba, 8 ft.
- (Stops 4, 5, 6, 7, 8 and 9 in choir swell box.)

**SWELL ORGAN.**

10. Bourdon, 16 ft.
11. Open Diapason, 8 ft.
12. Gedekt, 8 ft.
13. Viole d'Orchestre, 8 ft.
14. Viole Celeste, 8 ft.
15. Aeoline, 8 ft.
16. Flöte Harmonique, 4 ft.
17. Cornopean, 8 ft.
18. Oboe, 8 ft.

**CHOIR ORGAN.**

19. English Open Diapason, 8 ft.
20. Concert Flöte, 8 ft.
21. Dulciana, 8 ft.
22. Erzähler, (from Great), 8 ft.
23. Flöte Traverso, 4 ft.
24. Piccolo Harmonique, 2 ft.
25. Clarinet, 8 ft.

**ECHO ORGAN.**

26. Viole d'Amour, 8 ft.
27. Unde Maris, 8 ft.
28. Echo Flöte, 8 ft.
29. Fern Flöte, 4 ft.
30. Vox Humana, 8 ft.
31. Chimes, twenty bells.

**PEDAL ORGAN.**

31. Open Diapason, 16 ft.
32. Bourdon, 16 ft.
33. Violone (from No. 1), 16 ft.
34. Lieblich Gedekt (from No. 10), 16 ft.
35. Violoncello (from No. 6), 8 ft.
36. Octave (from No. 31), 8 ft.

This organ has five adjustable pistons, moving the stops, for the great, five for the swell, four for the choir, three for the echo, three for the pedal and four affecting full organ.

**SKINNER ORGAN IS OPENED****C. Wenham Smith Presides at Four-Manual in Newark, N. J.**

The organ recently installed in the new Temple B'nai Jeshurun at Newark, N. J., was dedicated Dec. 12 to the service of the synagogue. A large congregation was present and showed its enjoyment of the musical offerings by such applause as is silenced only by the granting of encores. The assisting musicians and singers were C. Wenham Smith, the temple's organist and choirmaster; Herbert Sachs-Hirsch, pianist; Jacques Kasner, violinist, of New York; Maurice Cowan, baritone; Miss May C. Korb, soprano; Mrs. Henry S. Richland, contralto, and Miss Diana Kasner, accompanist.

The organ, built by Ernest M. Skinner, is the largest instrument in Newark. It is equipped with four manuals, forty speaking stops, sixteen couplers and eighteen pistons. It includes an echo organ, erected in the alcove at the end of the gallery on the north side of the altar. In the opposite alcove the heavy reed section of the organ will be placed at an early date. The action is electric.

**W. C. Verney at Kansas City.**  
Will C. Verney, well known for many years as an organ builder and connected with the staff of the Casavant Brothers plant at South Haven, Mich., since that factory was opened, has been made superintendent of the factory of the Berry-Wood Company at Kansas City, Mo.

Casavant Brothers have shipped the organ built for the Chapin Memorial Presbyterian church at Niles, Mich.

**PATERSON TAKES FACTORY**

Local Men Buy \$30,000 Stock in American Master Organ Company.

Location of the American Master Organ Company at Paterson, N. J., was assured at a meeting of the Paterson stockholders Dec. 12. James T. Jordan, a piano dealer, was elected general manager and treasurer of the newly organized company. The Paterson investors have taken more than \$30,000 worth of stock, Paterson newspapers assert.

Several sites have been considered by the company and it is probable that the plant will be in operation Feb. 1.

The American Master Organ Company was originally established at Warsaw, N. Y.

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**DRAWING THE PEOPLE  
DR. BROWNE'S THEME  
WOULD REFORM PROGRAMS**

**Chicago Organist in Address to A. G. O. Chapter Says He Would Minimize the Solid Organ Works with Pleasing Variety.**

The monthly dinner of the Illinois chapter of the guild was given at Kuntz-Remmler's Thursday, Dec. 9. Twenty-two members were present. Dr. J. Lewis Browne talked on the topic, "The Abolition of Free Organ Recitals." A most interesting discussion followed.

Dr. Browne spoke upon the possibilities of the organist's increasing his field, calling attention to the fact that with less than 30 per cent of the population of the United States being even nominally Christian, the organ has of necessity not been a popular instrument; hence lack of fees for organists and scant attendance at recitals. Instead of looking upon the organ in a moving picture theater as a thing to be frowned upon, the speaker found encouragement in this phase. While every musician might find reprehensible the usual theater programs, the great fact remained that the millions who heard the sound of an organ for the first time in such environment liked it. Hence, what a field for the organist to take hold and improve matters instead of condemning!

The uninteresting character of the average organ program to the man in the street was another side of the question taken up. Dr. Browne pleaded for "eclecticism" in program-making. Instead of "cheapening" he would obtain pleasing variety by employing concerted numbers. With such a combination, say, as violin, cello, harp and organ and a good singer, a colorful program could be given that would please everybody, and the repertory is not small. Then the organist might play his group of solid items in the course of the program and he would be heard with interest. Such programs would be sure of audiences that would be willing to pay for what they heard.

Dr. Browne outlined a specimen program, including Bach, Rheinberger and Cesar Franck for the before-mentioned combination of instruments that could scarcely fail of popular appeal.

**Harold Tower at Grand Rapids.**

Harold Tower, for four years organist at St. Paul's Episcopal church, Minneapolis, is now organist and choirmaster at St. Mark's Pro-Cathedral, Grand Rapids, Mich.

**Edward C. Hall Recovering.**

Edward C. Hall, the Butte, Mont., organist, is recovering from a severe attack of pneumonia. He is able to be up again, Mr. Hall writes to The Diapason under date of Christmas eve.

**MEETINGS IN KANSAS CITY**

**Organists' Association Gives Interesting Monthly Programs.**

The Kansas City Association of Organists held its monthly meeting at the Westport Avenue Presbyterian church Thursday morning, Dec. 16. The program committee, consisting of Mrs. W. H. Knapp, chairman; Fred Durand and Mrs. B. J. Dalton, prepared the following:

Sonata No. 15, Op. 168, Rheinberger (first time in Kansas City)—L. W. Robbins.

Violin: Sonata, Op. 19, Emil Sjögren; "Caprice Vennois," Kreisler, and Spanish Dance, No. 8, Sarasate—Arthur Weitz; Hans C. Feil, accompanist.

Fantasia with Chorale, Smart—Mr. Robbins.

Festal Prelude, "Ein Feste Burg ist Unser Gott," William Faulkes; Berceuse, Dickinson, and Meditation, Bubbe—Alfred G. Hubach.

The program given at the November meeting was in the form of a choral evensong. Mr. Sears, organist of St. Paul's church, played the choral service and the organ solos were played by Mr. Fisk. Following was the program: Prelude—Concerto in G minor, Matthew Camidge; Fantasia, Bartlett; Processional, Jeffery; Magnificat and Nunc Dimittis, Festival in E flat, Marles; Organ Solo, Canzonetta, Nicode; Anthem, "By Babylon's Wave," Gounod; Recessional, Ward; Postlude—Fantasia, Faulkes.

**Work of Pittsburgh Choir.**

The choir of Calvary church, Shady avenue, Pittsburgh, under the direction of Harvey B. Gaul, gave the following musical services during Advent and Christmas:

"Gallia," Gounod, with trumpets and organ.

Rheinberger's "Stabat Mater," string quartet and organ.

Harvey B. Gaul's "By Faith Alone" (first presentation), violin, harp and organ.

Hamish MacCunn's "Livingstone, the Pilgrim," trumpets and organ.

Candle light service of old world Christmas carols.

These services have all been attended by large congregations.

In connection with his work at Calvary church, Harvey B. Gaul has been appointed director of music at the Thurston Preparatory school, Miss Shearer's school, Shadyside academy, the Twentieth Century Choral Club and the Folk Song society, Pittsburgh. During December Mr. Gaul spoke before the Philo-Dramatists on "Music Drama, Post Wagner," and before the New York State Music Teachers' convention.

**Directed by W. J. McNally.**

The choir of the West Presbyterian church at Toronto gave Reed's Christmas cantata, "The Message of the Angels," on Sunday evening, Dec. 19, under the direction of W. J. McNally, organist and choirmaster.

**NEW BENNETT CONTRACTS**

**Business Indications Are Good and New Orders Are Received.**

The Bennett Organ Company of Rock Island, Ill., has experienced a rapid increase in business this season and has been awarded the following contracts:

Organ for the Spencer Square Theater, Rock Island.

Organ for the Strand Theater, Sioux City, Iowa.

Organ for the Christian Science Church, Morrison, Ill.

Two organs of the same size, one for Wartburg College, Clinton, Iowa, and the other for Wartburg Seminary, Dubuque, Iowa.

"Indications are that the organ business will be good this year, judging from numerous prospects that are coming in daily," writes Mr. Bennett.

**Sargent Morss Is Dead.**

Sargent Morss, organist and choir-master at the Church of the Redeemer, Chestnut Hill, Boston, and for the last five years an agent for the James T. Phelps Insurance Company, died Dec. 13 at the Copp Hospital, Somerville, Mass. Mr. Morss, who lived at the Hotel Woodbridge, West Somerville, was well known in Masonic circles. He had been in failing health for several years and died of hardening of the arteries. The Church of the Redeemer was dedicated recently and the new Kimball, Smallman & Frazee organ installed there was built according to specifications prepared by Mr. Morss, who devoted a large amount of time to the new organ. Professor Walter J. Kugler has been substituting at this church during the illness of Mr. Morss.

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Robert W. Stevens, Instructor at the University of Chicago, says "I am pleased to use Protheroe's Harmony Lessons as material for our classes, both in the elementary ones in the Divinity School of the University of Chicago, and in my advanced grades. This work correctly done is well worth the credit."

Walter Damrosch, Director of the New York Symphony Orchestra, writes: "The lessons are admirably prepared and serve their purpose in every particular. I had no idea that such sound knowledge of music could be imparted in this novel fashion, and I beg to congratulate you and your pupils."

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Newberry Organ, Woolsey Hall, Yale University, New Haven, Conn., now being rebuilt and enlarged. Will have 4 manuals and 154 stops.

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(Contributors to this department are requested to prepare their programs for publication in The Diapason in accordance with the style followed in these columns, to facilitate the task of preparing the programs for our readers and to assure accuracy.)

**Summer Salter, Williamstown, Mass.**—Mr. Salter gives recitals every Wednesday afternoon in Grace Hall at Williams College. At his 125th recital, Dec. 8, he played: Suite in E, Felix Borowski; "The Night," Sigrid Karg-Elert; "Flat Lux," Dubois; "Marche Russe," Oscar E. Schminke; Overture, "Sakuntala," Carl Goldmark.

Dec. 15 Mr. Salter's program was as follows: Pastoral Symphony from "The Christmas Oratorio," Bach; "Ave Maria," Schubert; Four Tone-Pictures, "The Holy Night," "The Shepherds in the Field," "The Three Wise Men from the East," and "Bethlehem," Otto Malling; Chorale: "Ist ein Ros entsprungen," Brahms; Vorspiel—"Hansel and Gretel," Humperdinck; "Christmas in Sicily," Yon; "Alleluia," Bossi.

Dec. 1 the program was: Prelude and Fugue in D, Bach; Andante Cantabile, Tschaikowski; Introduction and Passacaglia in D, Max Reger; "The Garden of Iram," Stoughton; Scherzo in D, Becker; "Hora Mystica" and "Hora Gaudiosa," Bossi.

**Samuel A. Baldwin, New York City**—December programs at the College of the City of New York were:

Dec. 1—Fantasia in F minor, Mozart; Four Tone Poems, Oliver King; Toccata in F, J. S. Bach; "Melodia," Bossi; "Grand Choeur Dialogue," Eugene Gigout; "In the Twilight" (prayer), F. Flaxington Harker; Suite in D, Arthur Foote.

Dec. 5—Prelude in E minor, Bach; Adagio from "Sonata Pathétique," Beethoven, and the following Wagner compositions: "Overture to 'Tristan,'" "Prelude to 'Lohengrin,'" Isolde's "Liebestod," "Tristan and Isolde," "Waldweben," "Siegfried," "Siegfried's Death," "Die Götterdämmerung"; Prize Song, "Die Meistersinger"; Prelude to "Par-

sisal"; Dec. 8—Concert Overture in D minor, H. Alexander Matthews; Air from Suite in D, Bach; Fugue in G Major a la Gigue, Bach; "Paysage Landais" ("A Landscape in Landes"), J. Ermenon Bonnal; Scherzo in G minor, Bossi; "A Twilight Picture," Harry Rose Shelley; Sonata; the Ninety-fourth Psalm, Julius Reubke.

Dec. 12—Concerto in C minor, Handel; "The Little Shepherd" and Menuet, Debussy; Passacaglia in C minor, Bach; "Night," John W. Worth; Fountain Reverie, Percy E. Fletcher; Toccata in A, F. Frank Frysinger; Nocturne, Op. No. 2, Chopin; Overture to "William Tell," Rossini.

Dec. 15—Sonata in A minor, Mark Andrews; Adagio from Sonata, Op. 27, No. 2, Beethoven; Toccata and Fugue in D minor, Bach; Reverie in D flat, H. Sandford Turner; "Will o' the Wisp," Gordon Balch Nevin; "Pilgrims' Chorus" and "To the Evening Star" from "Tannhäuser," Wagner; "Finlandia," Sibelius.

Dec. 19—First Symphony, Maquaire; Andante con Moto from Fifth Symphony, Beethoven; Fantasie and Fugue in G minor, Bach; Pastoral Symphony from "The Messiah," Handel; "March of the Magi," Dubois; Rhapsody on Christmas Hymns, Glazie; Communion in G, Batiste; Theme and Finale in A flat, Thiele.

Dec. 22—Fugue in E flat major, Bach; Benedictus and Pastoral, Max Reger; "Chant de Noël," Johann Pachelbel; Tone Pictures: "The Birth of Christ," Op. 48, Malling; Prelude in C sharp minor, Rachmaninoff; "By the Sea," Schubert; Symphony No. 5, Widor.

**Clarence Eddy, San Francisco**—At a concert in the First Presbyterian church of Oakland, Cal., Nov. 18, Mr. Eddy played: Torchlight March, Guilmant; Romanza, Scarlatti; Fugue in E flat, Porpora; "Pastorale Sorrentino" (new), Pietro A. Yon; "Volga River Boatmen's Song," arranged by Clarence Eddy; "An Evening Idyl," Gatty Sellars; "Mountain Idyl," Oscar E. Schminke; "Saki," from Persian Suite, James H. Rogers; Concert Piece, Allegro con fuoco, Auguste de Boeck.

**Homer Humphrey, Boston**—Mr. Humphrey gave the following recital on the afternoon of Sunday, Dec. 12, at the Harvard Club: Prelude and Fugue in A minor; Bach; Sonata in E flat major, Op. 154, Rheinberger; Cantilene and Scherzando, Gabriel Pierne; Sonata in G major (Andante espressivo), Edward Elgar; Finale in B flat major, Cesar Franck.

**Alfred Pennington, Scranton, Pa.**—Mr. Pennington gave a recital Thanksgiving evening at the Immanuel Baptist church on the four-manual Austin organ. It was the second of his programs of compositions of American writers, the first having been given in August 1915, at the N. A. O. convention in Springfield, Mass., and repeated Oct. 19 at Scranton. Mr. Pennington's latest program follows: First Movement of Grand Sonata in A minor, George E. Whiting (Boston); "Evensong," Edward F. Johnston (New York City); "On the Coast," Dudley Buck (late of Brooklyn); Norfolk Fantasy, Nathan H. Allen (Hartford, Conn.); A Springtime Sketch, John Hyatt Brewster (Brooklyn); Triumphal March, Dudley Buck; Variations on the Hymn-Tune "Duke Street," Ralph Kinder (Philadelphia); Fantasia in C minor, Homer N.

Bartlett (Brooklyn); Evening Bells and Cradle Song, Will C. Macfarlane (Portland, Me.); "Dragon Flies" (Dedicated to Mr. Pennington), James R. Gillette (Macon, Ga.); Toccata in G minor, H. Alexander Matthews (Philadelphia).

**Richard Gilmore Appel, Cambridge, Mass.**—At a recital Dec. 7 in St. John's Memorial Chapel of the Episcopal Theological School Mr. Appel played: Festival March, Granville Bantock; Sonata in B flat minor (second movement), Philip Wolfram; "Song of Joy," J. Frank Frysinger; "Kylie Eleison," Max Reger; Toccata, M. Enrico Bossi; Chorale Prelude, "In dulci Jubilo," J. S. Bach; Berceuse, Clarence Dickinson; Military March, No. 1, in D, Edward Elgar.

**Ferdinand Dunkley, Seattle**—At a symphony organ recital in the First Methodist church Dec. 12 at 4 p. m. Mr. Dunkley played: Symphony in B minor ("The Unfinished"), Schubert; Introduction to Act 3, "Lohengrin," Wagner; Introduction to Act 3, "Die Meistersinger," Wagner; "Fire Scene" ("Die Walküre"), Wagner; Nocturne (arranged by F. Dunkley), Borodin; Toccata from Fifth Organ Symphony, Widor.

**Ethan W. Pearson, Rochester, N. H.**—In a recital at the Methodist church Dec. 5 Mr. Pearson played: Prelude and Fugue in B flat, Bach; Minuet in G, Beethoven; First Sonata, Andante-Allegro, Borowski; Rondo, Handel; Barcarolle, Offenbach; Serenade, Badine, Gabriel-Marie; Introduction to Third Act of "Lohengrin," Wagner; Intermezzo, Pearson; Meditation, Sturges; "The Holy Night," Bach; March of the Magi, Dubois; Berceuse, Dickinson; "Jubilate Deo," Silver.

**Richard Keys Biggs, Brooklyn, N. Y.**—Monday evenings in January Mr. Biggs will give a series of recitals at St. Ann's Church-on-the-Heights. His carefully-selected programs follow:

Jan. 3—"Marche Russe," Schminke; "Moment Musique," Schumann; "Will-o'-the-Wisp," G. B. Nevin; Concert Fantasy, Diggle; Melody in Folk-Song Style, Cadman; Intermezzo, Dethier; "Warrior's Song," Heller-Biggs; "An Elizabethan Idyl," Noble; Festival Toccata, Fletcher.

Jan. 10—Sonata No. 5, Mendelssohn; "Nocturno," Naprawnik-Biggs; Caprice, Sheldon; "The Garden of Iram," Stoughton; Toccata (in manuscript), Gillette; "Willows," Diggle; "The Magic Harp," Meade; Concert Piece, No. 2, Parker.

Jan. 17—Sonata No. 4, Guilmant; "Sunset Meditation," Biggs; Springtime Sketch, Beebe; Pastoral, Huhn; "Gavotte de la Cour," Brocca-Stewart; Five Songs without words, Mendelssohn-Biggs.

Jan. 24—Sonata in E minor, Rogers; Etude for Pedals alone, de Bricqueville; M. Padewski-Biggs; Rondo and Fugue in C minor, Bach; "Nocturnette 'Moonlight,'" d'Evry; "Liebestod" from "Tristan and Isolde," Wagner; Gibson; "Waldweben" from "Siegfried," Wagner-Rogers; Processional March from "Montezuma," Stewart.

**Judson Waldo Mather, Seattle, Wash.**—A program of works by French composers was presented at Plymouth church by Mr. Mather Dec. 10. He played as follows:

Mr. Mathieu, "Musette en Rondeau"; (Seventeenth Century) Jean Philippe Rameau; "Adoratio et Vox Angelica," Dubois; "Marche Funèbre et Chant Seraphique," Guilmant; Fantasy in E flat, Saint-Saëns. This is the third year of Sunday afternoon recitals given at Plymouth by Mr. Mather. The next of the series will be given Jan. 2 and the program will be devoted to the works of Richard Wagner.

**Frederic B. Stiven, Oberlin, Ohio**—Professor Stiven of the Oberlin Conservatory of Music gave a recital Tuesday, Nov. 23, in Finney Memorial Chapel. The following was the program: Prelude in D major, Bach; Sonata No. 6 (Lemare Edition), Mendelssohn; Two Songs—"Waldensians," Gatty Sellars; "Mountain Idyl," Oscar E. Schminke; "Saki," from Persian Suite, James H. Rogers; Concert Piece, Allegro con fuoco, Auguste de Boeck.

**Miss Jennie M. Carroll, Philadelphia**—Miss Carroll played Recital No. 464 of the American Organ Players' club at the Gloria Dei Episcopal church (Old Swedes') Dec. 11. Her offerings were: Prelude and Fugue, B. Minet; Bach; "The Jurfew," Horner; "The Holy Night" ("Noel"), Dudley Buck; "Reve Angelique," Rubinstein; Concert Overture, Alfred Hollins.

**Hugo Goodwin, Chicago**—Mr. Goodwin gave a recital at his church—the New England Congregational—Dec. 13, at which he played: Concert Piece, C minor; Dethier; "Passépied," Delibes; Aria in C, Dethier; "Elfin Dance," Bernard Johnson; "Marche Russe," Schminke; "The Little Shepherd," Debussy; Legend, Federlein; "Ride of the Valkyries," Wagner; Serenade, Rachmaninoff; "The Courts of Jamshyd," "The Garden of Iram" and "Saki," from "Persian Suite," Stoughton; Minuet from "L'Arlesienne," Bizet; Toccata, D minor, Mailly.

**Gordon Balch Nevin, Cleveland**—Mr. Nevin went back to his old church—the First Presbyterian of Johnstown, Pa.—for a recital Nov. 25 and was heard and applauded by the largest audience he ever had there—more than 1,200 people. The

Johnstown papers tell of the reception to Mr. Nevin and of an ovation when he opened the second half of his program. His recital numbers were: "Finlandia" (tone poem), Jean Sibelius; "Valse Caprice" and "Grandmother's Minuet," Edward Grieg; Persian Suite, R. S. Stoughton; Humoreske, Dvorak; Caprice, "The Brook," Dethier; "Marche Héroïque," Diggle; Andante Cantabile (from the String Quartet), Tschaikowski; Toccata in D minor, Gordon Balch Nevin; "Gavotte de la Cour," Brocca-Stewart; Scotch Fantasia, Macfarlane.

On Nov. 22 Mr. Nevin played as follows in the Verona, Pa. Methodist church: Scherzo in D minor, Federlein; "In Moonlight," Kinder; Serenade in A, Pierne; Fifth Concerto, Handel; Gavotte de la Cour, Brocca-Stewart; Meditation, "Thals," Massenet; "Valse Caprice" and "Grossmutter's Minuet," Grieg; Suite, "The Tragedy of a Tin Soldier," Gordon Balch Nevin; Toccata in D minor, Bach; Descriptive Improvisation, "The Storm" (By request).

**William R. Boone, Portland, Oregon**—Mr. Boone, organist of the First Church of Christ, Scientist, and dean of the Oregon chapter, A. G. O., gave a recital at Reed College in Portland Nov. 19. The program: Allegro Appassionato, from Fifth Sonata, Guilmant; Song Without Words, Op. 109, Mendelssohn; Toccata, Adagio and Fugue in C major, Bach; "Dreams," Wagner; "Forest Murmurs" from "Siegfried," Wagner; Canon, Schumann; Cetage, Juon; Romance, Debussy; Toccata from Fifth Organ Symphony, Widor.

**Dr. Roland Diggle, Los Angeles, Calif.**—Among the organ selections at St. John's Episcopal church in the last month have been these: Intermezzo, Huhn; "Finale Concertante," Guilmant; Melody in A flat, Guilmant; "Lament," Jenkins; "The Swan," Saint-Saëns; "W. F. Harker," "Hymnus," E. B. Truette; Fantasy on "Duke Street," Kinder; "Meditation," "Mousquetaire," Elegy in F minor, W. Rebikoff; "Finlandia," Sibelius; Meditation, Massenet; Barcarolle, A. H. Leary; Concert Fantasy, Diegle; "Dreams," Wagner; Lullaby, W. C. Macfarlane; Prelude and Fugue in C, Bach; Vesper Hymn, Truette.

**Stanley T. Reiff, Philadelphia**—Organ Recital No. 462 under the auspices of the American Organ Players' Club was given at St. Luke's Methodist church Nov. 30 by Mr. Reiff, who played: Spring Song, Hollins; Romance (Serenade for Strings), Mozart; Sonata in D minor, Mendelssohn; Capriccio, Lemaire; Menuet, Gothic; Boellmann; Scherzo, Macfarlane; Melodie—Pastorale, S. T. Reiff; Postlude, "Alleluia!" Lorot.

**Dr. T. Alexander Davies, Toronto**—Dr. Davies, organist of the St. James Square Presbyterian church on Nov. 30 gave the fourth recital of the season in the University of Toronto convocation hall. He played: Allegro Maestoso (Sonata in G major), Elgar; "Le Cygne," Saint-Saëns; "Flat Lux," Dubois; "Meditation Sériuse," Homer N. Bartlett; Cantilene, H. A. Wheedon; Idyl ("Starlight") and Edward MacDowell; "Marche Solennelle," Edwin H. Lemare.

**David McK. Williams, New York**—At his Thursday evening recitals in December at the Church of the Holy Communion Mr. Williams favored his audiences with the following:

Dec. 2—Fugue in G minor, Bach; Three Pieces (Prelude, Cantilene and Scherzando), Pierne; First Sonata, Guilmant; Aria, Pergolesi; Lento, Gluck; Offertoire in C minor, Battiste.

Dec. 9—Sonata in D minor, Merkel; Andante Religioso, Thome; Little Prelude and Fugue in F, Bach; Toccata, Dubois; "Contemplation," Widor; Berceuse, Iljin-sky; Offertoire in D, Battiste.

Dec. 16—Prelude and Fugue in C, Bach; "Flat Lux," Dubois; "Meditation Sériuse," Homer N. Bartlett; Cantilene, H. A. Wheedon; Idyl ("Starlight") and Edward MacDowell; "Marche Solennelle," Edwin H. Lemare.

**Frederick S. Smith, Hagerstown, Md.**—The following numbers have been played preceding the evening services during November and December at the First Christian church by Mr. Smith, the organist and choirmaster: Scherzo in B minor, James H. Rogers; Lullaby, Macfarlane; "Someday in C minor," Borowski; Rustic Dance (from "A Pastoral Suite"), Clifford Demarest; Swedish Wedding March, Södermann; Springtime Sketch, Beebe; Intermezzo in G from an Organ Suite, Rogers; Con Moto Maestoso in B flat, Dr. Orlando A. Mansfield; Sonata in C minor, Guilmant; Grand Choeur in D, Kinder; Finale in B flat, Maxson; Sonata No. 6, Mendelssohn; "Traumlied," Frysinger.

**Frederick Maxson, Philadelphia**—At the First Baptist church Mr. Maxson played Christmas organ music, Dec. 26, as follows: "The Shepherds," Salome; "The Holy Night," Buck; Cradle Song, Guilmant; Christmas Offertory, Lemmens; March of the Magi, Dubois; "Hymnus Celeste," Frysinger; "Prayer to the Virgin Mary," Nicolai.

**Horner F. Rebert, Lancaster, Pa.**—The following program was given in the chapel of Franklin and Marshall College Nov. 18: Grand Choeur in A and "At Evening," "Cantilene" and Scherzando in D minor, Bach; Sonata in the Style of Handel (two movements), Wolstenholme; Reverie, Rebert; "Chanson de Joie" Halling; Processional March in D and "At Twilight," Frysinger; Overture to "The Merry Wives of Windsor," Nicolai.

**Dr. Minor C. Baldwin**—Dr. Baldwin played for the third time at the First Congregational church of Leominster, Mass., and at the Trowbridge Methodist church of Worcester, Mass., Dec. 5 and 6. His program at Worcester was: Toccata (Pedal solos), Bach; Reverie, Baldwin; Great G Minor Fugue

(Giant), Bach; "Consolation," Baldwin; Sonata, Fleuret; Adagio and Minuet (from C major symphony), Haydn; Intermezzo, Mozart; Adagio, Bach; "Pilgrims' Chorus" (from "Tannhäuser"), Wagner.

**Walter Handel Thorley, San Diego, Cal.**—A recital in the pavilion at the Panama-California exposition by Mr. Thorley Nov. 27 was marked by the following program: Overture from the Occasional Ora; toto; Handel; "Canzone," Thorley; Andante in E minor, Battiste; Toccata; Dubois; "Dance Reverie," Tschaikowski; Impression on a theme given by the audience; Fugue (small G minor), Bach.

**Walter P. Zimmerman, Dubuque, Iowa**—Mr. Zimmerman gave the third recital at St. Luke's church Nov. 30 when he played: Rhapsody, Cole; Meditation, Klein; Gavotte, B flat, Handel; Suite, E minor, Borowski; Prayer, Ferrari; Middel-schulte; Berceuse, Dickinson; Rakoczy March (by request), Liszt.

**T. J. Palmer, A. R. C. O., Toronto**—Mr. Palmer has given a series of popular organ recitals at the Metropolitan church, with programs as follows:

Nov. 27—Chorale Prelude ("We All Believe in one God"), J. S. Bach; Meditation, Elegie, Borowski; Largo ("New World Symphony"), Dvorak; "Autumn," E. F. Johnston; March (Symphony - Cantata "Arian"), Guilman.

Dec. 4—Triumphal March, Grieg; "An Elizabethan Idyl," Noble; First Movement (B minor symphony), Schubert; "Carillon," Tombelle; Processional March and Fugue (upon two church themes), Guilman.

Dec. 11—Fugue (G minor), Bach; Minuet, Moszkowski; "Lamentation," Guilman; "Stella Matutina," Dubois; Allegro Vivace (Symphony No. 5), Widor.

Dec. 18—Hallelujah Chorus ("Mount of Olives"), Beethoven; Christmas Pastoreale, Merkel; Two Variations on Noel ("Puer Nobis Nascitur"), Guilman; March of The Wise Men, Dubois; "Evening Bells and Cradle Song," Macfarlane; Fantasia on Christmas Carols, Allan Gray.

**James Robert Gillette, Macon, Ga.**—At St. Paul's church Mr. Gillette has given these programs:

Dec. 1—Adagio (Fifth Sonata), Guilman; "An Elizabethan Idyl," Noble; Prelude to "Gloria Domine," Bach.

Dec. 12—Third Sonata, Mendelssohn; Spring Song, Mendelssohn; War March, Mendelssohn; Sunset Meditation, Biggs.

Dec. 19—"Christmas," Dethler; Offertory on Christmas Hymns, Guilman; "Shepherds in the Field," Malling; "March of the Magi," Dubois; Christmas Pastoreale, Merkel.

Dec. 17 Mr. Gillette played at St. Stephen's church, Milledgeville, Ga., as follows: Toccata in D, Kinder; Sunset Meditation, Biggs; "An Elizabethan Idyl," Noble; "Claire de Lune," Karg-Elert; Chromatic Sonata, Barnes; Scherzo, Becker; Pastoreale, Rogers; Grand Chorus, Malling.

**Dr. George W. Andrews**—Dr. Andrews, professor of organ and composition in the Oberlin Conservatory of Music, gave a recital in the First Methodist church at Marion, Ohio, Tuesday, Dec. 1. The program was as follows: Fantasia in G major, Bach; "Vision," Rheinberger; Canon, Schumann; Spring Song, Mendelssohn; "Finlandia," Sibelius; Largo ("New World" Symphony), Dvorak; "In the Morning," Grieg; Chromatic Fantasia, Thiele; "At the Convent," Borodin; "Con Grazia" and Serenade in A flat (No. 2), G. W. Andrews; Prelude and Fugue on B-A-C-H, Liszt.

**Miss Alice R. Deal, Chicago**—At a postulational recital in the Leavitt Street Congregational church Dec. 26 Miss Deal played: "An Ancient Christmas Carol," Dethler; "March of the Magi," Dubois; Offertory on two Christmas Hymns, Guilman; First Meditation, Guilman; Hallelujah Chorus, Handel.

**Horace Norton, Greenville, Pa.**—At a recital in the Thiel College lecture course Dec. 9 Professor Norton played: Offertory on two Christmas Hymns, Guilman; Romanza, Brewer; "In Summer," Stubbins; "Cantilene Nuptiale," Dubois; Largo, Handel; Serenade ("At Evening"), Dethler; "Marche Triomphale," Callaerts.

**Thomas Moss, Port Deposit, Md.**—The following organ program was given in Memorial Hall at the Tome School Sunday, Dec. 12: Prelude and Fugue in G, Bach; "Canzone della Sera," d'Evry; Chorale in B minor, Franck; "Lamentation," Guilman; "Marche Russe," Schminke; "La fille aux cheveux du lin," and Ballet, Debussy; "Chanson du Soir," Matthews; Intermezzo and Finale, Vierne.

**William H. Jones, A. A. G. O., Norfolk, Va.**—Mr. Jones played at the First Presbyterian church Dec. 13 under the auspices of the Virginia chapter of the American Guild of Organists. His selections were: Sonata in A minor, Borowski; Nocturne in D flat, Chopin; "Benediction Nuptiale," Frysinger; "Spasalizio," ("Wedding Strains"), Liszt; Spring Song, Mendelssohn; Concert Caprice, J. Stuart Archer; Fantasia on Scotch Songs and National Airs, Macfarlane.

**J. F. Reuter, Chicago**—The third concert at Zion Lutheran church, Peoria and West Nineteenth streets, was given by Mr. Reuter Dec. 12, when he played as follows: Prelude and Fugue in A minor, Bach; Adagio in E major, Bach; Pastoreale (Christmas Offertory), Lemmens; Sonata 3, Mendelssohn; "Christmas Eve," "The Bride," and "Easter Morning," Malling; Funeral March and Song of the Seraphs, Guilman (by request); Largo Maestoso and Allegro (Sonata 1), Guilman.

**Charles S. Skilton, Lawrence, Kan.**—The organist at the University of Kansas played before the State Teachers' Association at Topeka recently the Fantasie and Fugue on the name B-A-C-H, by Liszt and "The Brook," by Dethler. In a recital at St. Mark's Lutheran church, Atchison, Nov. 23, he played: Prelude and Fugue in C major, Bach; Christmas Pastoreale, Harker; Concert Fantasia,

Arthur Bird; Adagio and Finale from G minor Sonata, Buck; Funeral March and "Sheaps" Song, Guilman; "Will o' the Wisp," G. B. Nevin; Melody, Skilton; Toccata, Mailly.

**Ralph Kinder, Philadelphia**—Mr. Kinder gave the Drexel Institute concert Dec. 9, playing: Sonata in A minor, Borowski; Andante Cantabile (from the Fifth Symphony), Tschaikowski; Concert Fugue in D major, Guilman; Gondoliera, Reginald Goss; Custard, "Le Printemps,"

Goat, Ralph Kinder; Berceuse (from "Jocelyn"), Godard; "Marche Aux Flambeaux," Dr. Isaac Barton.

Mr. Kinder gave a recital at the Second Presbyterian church of Princeton, N. J., Dec. 7. On this occasion he played: "Offertoire de Sainte Cecile," No. 3, Grison; Berceuse, Guilman; Andante Cantabile, Tschaikowski; Fugue in la, Gigue, Bach; Humoreske, Dvorak; "Jubilate Amen" "At Evening" and Caprice, Kinder; Overture to "The Merry Wives of Windsor," Nicolai.

**Albert Riemenschneider, Berea, Ohio**—At his December vesper recitals in Baldwin-Wallace College Mr. Riemenschneider played:

Dec. 5—Persian Suite, Stoughton; Fugue in G, Bach; "Song of Sorrow," Gordon Bach Nevin; "Will o' the Wisp," Gordon Bach Nevin; Evening Bells and Cradle Song, Macfarlane; "Ride of the Valkyries," Wagner.

Dec. 19—First Sonata, Mendelssohn; Prelude in B minor, Bach; "Benediction Nuptiale," Dubois; Scherzo, Rogers; "Marche Funèbre et Chant Seraphique," Guilman; First Concert Study, Yon.

**John Doane, Evanston, Ill.**—On a recent trip to New Orleans Mr. Doane played at Trinity church under the auspices of the Philharmonic Society. His program followed: Toccata in G minor, Matthews; Melody, in E major, Rachmaninoff; "Con Gratiis," G. W. Andrew; Toccata and Fugue in D minor, Bach; Liebestod, from "Tristan and Isolde," Wagner; "Prelude de la Demoiselle Èlue," Debussy; "En Estau" from "La Petite Suite," Debussy; Introduction and Fugue from Sonata on the Ninety-fourth Psalm, Reubke.

**Edward Rechlin, New York**—Mr. Rechlin gave a recital at Terre Haute, Ind., Dec. 14, in the Central Christian church. He played: Fugue, Krebs; "Molto Adagio," Bach; "Noel," Guilman; Scherzo, Jaddassohn; "Idyl," Reuter; Serenade, Rechlin; Caprice, Rechlin; Toccata, Widor.

**Dr. J. Fred Woller, Bethlehem, Pa.**—The noted Bethlehem organist gave a recital in the Church of the Epiphany at Washington, D. C., Dec. 12, with this program: Fugue from the "Art of Fugue" (transcribed by J. F. W.), Bach; four old Christmas hymns: (a) "A Rose Breaks Forth in Bloom," Brahms; (b) "From Highest Heaven to Earth I Come," Bach; (c) "How Shall I Fitly Meet Thee," Bach; (d) "There Is Gladness," Bach; Pastoral Symphony, from "The Messiah," Handel; Pastoral Sonata, third movement, Rheinberger; "Minuet," Shelley; Scherzo from the Second Organ Symphony, Widor; "The Little Posthorn Air," Bach; "March from Hercules," Handel; "Melody from Lanier's Flute," Sidney Lanier; "Chromatic Fantasia," Thiele.

**Charles A. Sheldon, Jr., Atlanta, Ga.**—Recent programs of the city organist at the Auditorium have been:

Nov. 28—"Salut d'Amour," Elgar; "Autumn Sketch," Brewer; Sextet from "Lucia," Donizetti; "Evening Star," Wagner; "Laudate Dominum," Sheldon; Berceuse, Gounod; Variations on "America," Rinck.

Nov. 29—Nuptial March, E. W. Barnard; "Song of Joy," Frysinger; "To a Wild Rose," MacDowell; Toccata, Kinder; "Chant d'Amour," Gillette.

Nov. 30—Cantilene in D, Matthews; Communion, Battiste; March, LeFebvre-Wely; "Eventide," Frysinger; Minuet, Beethoven; "Simple Confession," Thome.

**Sibley G. Pease, Los Angeles**—A twilights recital of pieces by American composers was given by Mr. Pease, organist of the Westlake M. E. church, at All Saints' church Dec. 3. The selections were: "Elijah," Mendelssohn; "Ode to Joy," James P. Rogers; Slumber Song, Ethelbert Nevin; "O Little Town of Bethlehem," from Ten Offertories on American Hymn Tunes, Walter G. Reynolds; Concert Prelude in D minor, A. Walter Kramer; "A Song of Sorrow," Gordon Bach Nevin; Capriccioletto, Sibley G. Pease; Lullaby, Will C. Macfarlane.

**Alice Knox Ferguson, Dallas, Texas**—The first of a series of Sunday afternoon recitals at the Scottish Rite cathedral was given Dec. 5 by Miss Ferguson, organist at the First Presbyterian church. She played: Scherzo, Vodorinski; Christmas Pastoreale, Harker; "The Swan," Saint-Saëns; Barcarolle ("Tales of Hoffmann"), Offenbach; "Fanfare d'Orgue," Shelley; "Scene Orientale," Kroeger; "Will o' the Wisp," Nevin; Festival March, Kreiser.

**Robert Allen, A. A. G. O., New Bedford, Mass.**—The following program was played Dec. 6 by Mr. Allen at the North Congregational church: Prelude in B minor, Bach; "Chans Sans Paroles," Lemare; "Suite Gothique," Boellmann; "Pilgrims' Chorus" ("Tannhäuser"), Wagner-Lemare; "Fantaisie Rustique," Wolstenholme; "Jubilee" Overture, Weber.

**Carl F. Mueller, Milwaukee**—Mr. Mueller gave two recitals at the Lutheran church of Ripon, Wis., Dec. 12, playing afternoon and evening programs as follows:

Afternoon—Offertore in D minor, Battiste; "Autumn," Johnston; Toccata in G, Dubois; "A Shepherd's Tale," James R. Gillette; Largo from "Xerxes," Handel; Berceuse, Ralph Kinder; "Grande Offertoire de Noel," Eugene Thayer; Reverie, Frysinger; Angelus, from "Scenes Pictoriques," Massenet; Triumphal March from "Aida," Verdi.

Evening—Prayer and Lullaby, Guilman; "Suite Gothique," Boellmann; "The

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¶ This short Lenten cantata is possessed of much melodic beauty and emotional force. The composer is a master in the art of writing effectively for voices, and

the chorus parts are at once fluent, significantly independent, and without not difficult of performance.—*The Musician*.

¶ The work was given under my direction at the People's Church, St. Paul, Minn., and achieved a fine success. Not only that, but we enjoyed doing it. I do not believe there is a finer Lenten cantata, and certainly none more suitable or more grateful to the performers. We really were as delighted with it as we were those who heard it.—PROF. MALCOLM DANA Mc MILLAN, Organist and Choirmaster of the People's Church, St. Paul, Minn.

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[Continued on page 6.]

## ORGAN MUSIC TODAY IN RECITAL PROGRAMS

[Continued from page 5.]

Holy Night," Dudley Buck; "Evening Bells and Cradle-Song," Macfarlane; Scherzo-Pastorale," Federlein; "Pilgrims' Chorus" (from "Tannhäuser"), Wagner; Liszt; Festal March, Calkin; "To a Wild Rose," MacDowell; "Capriccio," Lemare; "Jubilate Amen," Kinder.

**Arthur H. Bewell, Seattle**—In his fifth recital at the First Presbyterian church, played Nov. 28, Mr. Bewell's selections were: Toccata, Drift; "At Twilight," Sellars; Fanfare; Lemmings; "Song of Melody," Clegg; "Marche Militaire" ("La Garde"), Sellars; A Church Service (interrupted by a thunderstorm), Clegg.

At the sixth recital, Dec. 12, Mr. Bewell played: "Meditation, Sturges; Fanfare, Ascher-Westbrook; "Funeral March of a Marionette," Gounod; Introduction to Third Act of "Lohengrin," Wagner; "Idyll du Soir," Lacey; "Home, Sweet Home," Transcription, Flagler.

**Edward Stuart, Glace Bay, N. S.**—Professor Stuart gave the opening recital Dec. 2 on the Casavant organ in the Knox Presbyterian church. He played as follows: Scherzo, Cuthbert Harris; "In Moonlight," Ralph Kinder; "Pilgrims' Chorus," "To the Evening Star," and "Grand March" ("Tannhäuser"), Wagner; "Trilometer" and Romance, Schumann; March, C. C. Wilkins; Finale to Sonata, Op. 49, Frank Lynes; "To a Wild Rose," MacDowell; "The Sandman," John Alden; "At Evening," Kinder.

**Robert J. Jones, Muscatine, Iowa**—Professor Jones, organist of Holy Trinity Episcopal church at Muscatine, gave a recital in the First Presbyterian church Nov. 26. His selections were: Concert Prelude in D minor, Kramer; "Will o' the Wisp," Nevin; Festal March, Batiste; Prelude and Fugue in E minor, Bach; Andante, Pickard; Toccata in F major; "Melody Enchante," Foster; "William Tell" (overture), Rossini; Berceuse, Read; Grand March, Guilmant.

**Arthur B. Jennings, Jr., Savannah, Ga.**—Among Mr. Jennings' most recent programs at the Independent Presbyterian church have been these:

Dec. 3—Fugue in G minor, Bach; Aria, Dethier; "Paysage," Bonnet; Interludes (seven versets), Bonnet; Pastorale (Pan), Godard; Melody, Guilmant.

Nov. 26—Solemn Prelude, Noble; Funeral March of a Marionette, Gounod; Gigue, Bach; Minuet, Beethoven; "At the Drinking Bout," Grieg; Berceuse, Godard.

**Paul A. Beymer, Houghton, Mich.**—At his eleventh recital in Trinity church, played Dec. 2, Mr. Beymer presented the following: "O Salutaris" (Elevation),

Guilmant; "Hosannah" (Chorus Magnus) Dubois; Meditation, Harker; Midsummer Caprice, Johnston; Serenade, Schubert; "Jubilate Amen," Kinder; Melody, Tschaikowsky; Largo, Handel; "Forest Murmurs," Wagner; Grand March from "Aida," Verdi.

**W. W. Landis, Allentown, Pa.**—Mr. Landis gave this program at Zion Reformed church Nov. 30: "Soliloquy in the Style of Handel," Wohlzien; "Introduction in D flat" (No. 1), Lemare; "Will o' the Wisp," Gordon B. Nevin; "Evening Chimes," Wheeldon; Scherzo, Pastorale, Federlein; Postlude Nuptiale, Guilmant. Joseph W. Clokey, Oxford, Ohio—At his December "twilight recital," played Dec. 5, at Miami University, Mr. Clokey's selections were: Fifth Sonata, Guilmant; Prelude and Fugue, E minor, Bach; "Benedictus," Wheeldon; "Song of Melody," Clegg; "Marche Militaire" ("La Garde"), Sellars; A Church Service (interrupted by a thunderstorm), Clegg.

John Knowles Weaver, Tulsa, Okla.—In a recital at Kendall College Nov. 21 Mr. Weaver played: "A. D. 1620," Landing of the Pilgrims; "A. D. 1620," Thanksgiving; "Demarest," Fugue in G minor, Bach; "Cantique d'Amour," Strang; "Offertoire de St. Cecilia, No. 2," Batiste; "Elsa's Dream" (from "Lohengrin"), Wagner; "Poet and Peasant" (overture), Suppe.

## Demarest Piano and Organ Work.

A "Fantasie" for organ and piano, in manuscript, the work of Clifford Demarest, was the feature of a holiday matinee at the John Wanamaker auditorium in New York the week of Nov. 29. Mr. Demarest was at the organ and Alexander Russell played the piano. It was the first performance of the composition and the enthusiasm of the audience showed the impression made by the performance.

## Erecting Kimball Instrument.

The W. W. Kimball Company is finishing an instrument in the Gladstone Theater at Kansas City, and E. B. Kittleman, formerly of the Chicago office, is in charge of the installation. Mr. Kittleman is to be located in the Missouri river city as representative of the Kimball pipe organ department.

Horace Norton, formerly of Paola, Kan., has been appointed director of the Thiel College Conservatory of Music at Greenville, Pa., and has taken up his work there.

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## MOVING EXPOSITION ORGAN

Austin Company Placing Instrument in Civic Center Auditorium.

Work is under way at San Francisco to move the Austin organ in Festival Hall to the Memorial Auditorium of the Civic Center. The task was started Monday, Dec. 6, two days after the closing of the exposition. The Austin Organ Company of Hartford, Conn., is doing the moving, and it will cost approximately \$3,500.

Roy I. Stearns has been made organist of St. Luke's Episcopal church at Jamestown, N. Y., to succeed Frank Sanford DeWire, who has resigned. Mr. Stearns has been at Milwaukee for the last seven years.

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## DISREGARDING THE ORGANIST

## Dean Skilton Points to Trials of Those Serving Churches.

Dr. Charles S. Skilton, dean of the Kansas chapter of the American Guild of Organists, knows some of the trials of the men and women who officiate at the church organs. He spoke a word in their behalf Dec. 2 at the Kansas Music Teachers' Convention in Hutchinson.

"To the organist the church service starts with the first note of the prelude and ends with the last note of the postlude," said Dean Skilton. "But unfortunately the average congregation doesn't seem to regard the organist as having any part of the service."

"While the organist is playing the prelude the congregation talks and

gossips with no regard for the man at the organ, and even the minister arises at the close of the prelude and announces, 'We will now begin our service with hymn number so and so.' Then, when the organist is playing the postlude, the congregation hurries out."

"If the postlude is worth having as a part of the service, let the congregation remain respectfully. If it is not worth listening to, let us dispense with the postlude."

Dr. Skilton's remarks were heartily applauded, for every organist present knew he was telling facts.

J. Clarendon McClure, organist and choirmaster at the First Presbyterian church, Wilkes-Barre, Pa., has tendered his resignation. Mr. McClure has expressed his intention of retiring from professional music. His resignation will take effect Jan. 5.

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It is a privilege, as well as a pleasure, to present this evidence of my great admiration for the A. B. CHASE pianos, and especially for the wonderful concert grand which I have chosen as the medium for the expression of my musical art at the Columbus May Festival Concerts, May 3rd and 5th.

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S. E. GRUENSTEIN, PUBLISHER

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Receipts for subscription remittances sent only when requested.

Items for publication should reach the office of publication not later than the 20th of the month to assure insertion in the issue for the following month.

Entered as second-class matter March 1, 1911, at the postoffice at Chicago, Illinois, under the act of March 3, 1879.

Payment for subscriptions may be made in coin, stamps, money order or draft on New York or Chicago. If checks on local banks not in reserve cities are sent 10 cents must be added for exchange.

CHICAGO, JANUARY 1, 1916.

## THE FAVORITE ANTHEMS.

Although the response to our request for lists of the "best six anthems" by American composers has not been as quick and as numerous as we might have expected, there is a good start this month. In the rush of Christmas preparations, which fall heavily on the organist, many undoubtedly did not have time to jot down their preferences, and many others probably did not find time to read our editorial suggestion. The series will be continued, therefore.

One thing already is evident, however: There are certain anthems of such pronounced merit that nearly everyone has them in mind as among the best. We cannot help noting the selections and finding there several of which we thought at once. There is a group of classics among American anthems despite all the chaff that flies in the air, and we hope every reader who has learned to know these classics will take the time to pay a slight tribute to their composers by sending in a list.

## ORGAN FARTHEST NORTH.

The organ farthest north has come to the notice of The Diapason in a letter from a reader at Grand Prairie City, Alberta Province, Canada. C. Spencer of Edmonton, the growing and prosperous city of the same province, places us under obligation by sending the news that he is building an instrument in the town first mentioned, almost beyond the pale of civilization as we dwellers in the temperate and populous regions of the east and central west in the United States look at it. There is as yet no railroad to Grand Prairie City. Mr. Spencer writes, the nearest track being 200 miles away, but that does not deter the construction of the organ. Organs anyway were known long before there were railroads. This will be, so far as we can discover, the most northerly organ on the continent. The next thing we know there will be a chapter of the American Guild of Organists in Alberta province.

Information from the German trade press shows that the large organ building firm of W. Sauer (Paul Walcker, proprietor) at Frankfurt on the Oder built within the last twelve months, in addition to a number of organs with pneumatic actions, four electric organs as follows: A four-manual of fifty-one speaking stops for the Royal Music High School at Charlottenburg; one of fifty-five stops in the Glaubenskirche at Berlin-Tempelhof; a thirty-four-stop instrument for the Kreuzkirche in Görlitz and one of seventy-eight stops for the church of Hermannstadt, Hungary.

## H. M. Bradley at Savannah.

Harleigh M. Bradley has accepted the position of organist and choirmaster of the historic Christ church at Savannah, Ga., and has already entered upon his duties. There is a large three-manual Austin organ in this church.

## PUBLISHING FIRM IS FORMED

Huntzinger &amp; Dilworth Are to Issue Works for the Organ.

An addition has been made to the list of America's publishers in the new firm of Huntzinger & Dilworth, which opened offices Nov. 1 at 505 Fifth avenue, New York. The members of the firm are Robert L. Huntzinger and J. Leslie Dilworth, both of whom had been connected with the publishing department of the John Church Company in its New York office. Previously Mr. Dilworth had been for a number of years with G. Schirmer, Inc., while Mr. Huntzinger was formerly with the John Church Company at its Cincinnati headquarters.

The firm of Huntzinger & Dilworth will introduce a number of new works by prominent American composers, and at the outset will devote a large part of its energies to the song field, anthems, etc. Later in the season it will issue a number of interesting organ compositions by well-known writers. The exploiting of the firm's publications among the artists of this country will be in the hands of Mr. Dilworth, who has a wide acquaintance among musicians.

## FINISHED BY MIDMER &amp; SON

Several Organs Erected in December by Brooklyn Builders.

Reuben Midmer & Son of Brooklyn erected organs in December at St. Jerome's Catholic church, Brooklyn; St. Anthony of Padua Catholic church, New York City, and the Reformed Church, Spotswood, N. J. They also shipped organs to the First Welsh Baptist church, Scranton, the Lutheran church, Philipsburg, Pa., and the Talmadge Reformed church, Roxborough, Pa.

The inaugural concert on the Midmer organ in Emanuel Swedish M. E. church, Brooklyn, was given Nov. 10 by Professor Hugo Troetschel. His solos were: Prelude and Fugue on B-a-c-h, Liszt; Andante Cantabile (Fourth Symphony), Widor; Bridal Song, Jensen; Elsa's Bridal Procession (Lohengrin'), Wagner; "Storm" Fantasy, Lemmens; "Ase's Death" ("Peer Gynt" Suite), Grieg; Fanfare in D, Lemmens; "The Evening Star" ("Tannhäuser"), Wagner.

This organ is a two-manual of eighteen speaking stops, with detached console and Kinetic blower.

## Prizes for Compositions.

A competition open to all composers in Missouri and in that part of Illinois included in an arc of fifty-mile radius with St. Louis as a center is announced. The competition is to have no age or other restriction, except as specified. It is to be divided into four classes as follows: Orchestral work, chamber music composition, piano composition and song composition. The St. Louis Art League offers prizes in the following amounts:

1. Orchestral composition (symphony, symphonic poem, overture, etc.), \$150.
2. Chamber Music composition (string quartet or quintet, or piano and strings, trio, quartet, quintet), \$100.
3. Piano composition, \$50.
4. Song composition, \$50.

Judging shall be by manuscript only. The identities of the contestants shall be concealed under pseudonyms. Contestants will please enclose with their manuscripts sealed envelopes containing correct name and address with pseudonym written on the outside of envelope. All manuscripts entered for the competition are to be sent by March 1, 1916, to Louis Albert Lamb, 5746 Chamberlain avenue, St. Louis. E. R. Kroeger heads the music committee of the league.

## Concert by Morey's Choir.

Trinity Methodist choir at Urbana, Ill., gave its Christmas concert Dec. 12 at 7:30 under the direction of Lloyd Morey, organist and conductor. In addition to a number of carols the chorus sang four "Messiah" selections and Mr. Morey played Dubois' "March of the Magi," Buck's "Holy Night" and the pastorela from Bach's "Christmas Oratorio."

## On the Playing of Bach's Organ Music

By Alfred E. Whitehead, F. C. G. O., A. R. C. O.

Apart from the supreme greatness of Johann Sebastian Bach's works for the instrument, it must be remembered that without Bach to pave the way, the history of organ literature would have read very differently. Where would we then have Mendelssohn and Rheinberger, César Franck and Brahms, Roger and Karg-Elert? Where indeed! There can be no doubt that if we would appreciate the work of these composers and would render their music in the best possible way we must know our Bach from cover to cover. And we must know it intimately—endeavoring to catch its true spirit, to probe beneath its offstage formal garb, in search of the message, the beauty, and the significance which are surely there.

Students, nowadays, have every chance to cultivate this intimate acquaintance, for while a really perfect edition of Bach is yet to appear, the efforts of Greipenkerl, Higgs, Widor and Schweitzer, to name only a few, have done much in this direction. In view of the widely dispersed nature of their works, the average writer has deemed it not advisable to bring together their salient points, and trusts that this necessarily brief statement of the principles underlying a good performance of the music under discussion may prove helpful and instructive. An exhaustive treatment of this subject would take up too much space, so I propose to deal briefly with certain outstanding features, namely—phrasing, registration and tempo.

## Phrasing.

One of the reasons Bach cannot be counted among the popular composers is that he is more often than not duly played. Seldom do we hear anything better than a more or less correct performance of the notes. And, as a matter of fact, with a certain school of organists, any attempt to infuse meaning into his music, to bring out its poetry, is looked upon with a feeling almost of horror. These gentlemen will lay such a work as the magnificent D minor fugue upon their dissecting table and after a few dexterous thrusts with their scalpels will disclose the many admirably contrived canons which can be found there. In awe whispers they will bid you look.

"Behold, this is Science," they tell you. "See this, and this, and this." Yet when they play the *Colossus*, instead of bringing out its significance, its poignant melancholy, too often we have to be satisfied with something which is stodgy and dull to a degree.

The chief reason for this dry and monotonous playing is poor phrasing. Now the great mass of Bach's music is contrapuntal; his organ music being no exception, and if the component voices be carefully examined, it will be found that they are instinct with rhythm. If then, we would derive the greatest possible pleasure from this music each voice must be correctly phrased, and all the various touches which are at the command of the player must be brought into requisition. When considering the phrasing of any of Bach's works, we cannot fail to be struck with the fact—pointed out by Parry, Widor, Schweitzer and others—that his early training as violinist left its stamp ineffably upon his style; that is, on all the themes "given" in nature, but that the counterpoint woven around them is generally of a similar texture. This fact, of course, demands that string phrasing should be largely adopted—the unbroken legato, so dearly loved by players of a certain stamp—should give way to the "bowing" effects, different degrees of staccato, and as far as possible, the various kinds of accent, which are so characteristic of the violin family. This treatment of Bach is best acquired through the serious study and frequent practice of the sonatas. Another work which is ideally suitable for this purpose is the "Passacaglia."

It cannot be denied that this method of playing, demanding, as it does, not only perfect technique, but much experience in such things as harmony, counterpoint and form, not to say a practical acquaintance with some member of the string family, is far more exacting than the old style of rendering with an unbroken legato. For this reason a very rapid speed is neither necessary nor advisable. But more on this question of tempo later.

## Registration.

The registration of Bach's organ works is another phase of the subject which is exercising many minds. In the old days a player would pull out full great, coupled to full swell, and full pedal, coupled to manuals, and set to work grinding away without a change of stops or of manual. There are not lacking such players at the present time. But conditions are gradually changing and organists are beginning to give more attention to the matter of registration than heretofore. To begin with, the serious student should study the specifications of the various organs which Bach had at his disposal at different times of his life. After that the remarks of Greipenkerl and Schweitzer upon his manner of playing should be read. These will be found not only interesting, but extremely helpful to a formation of style.

After all, the main thing in registering these works—as in phrasing them—is to bring out the poetry of them, and the writer would urge the student to become one of the growing school of play-

ers who endeavor to seize upon the many points of interest and to bring out their beauty and significance by means of all the resources of the modern organ. Of course, coherence must be aimed at, and anything in the nature of mere virtuosity and sensationalism should be tabooed.

One of the chief glories of Bach is that quality which for the want of a better word I will call his humanness. When we remember how formal and inadequate was the technique of the pre-Bach composer we are lost in wonder at the ease with which the great cantor could imbue such a fettered form as the fugue with the many phases of his personality. Witness the exaltation and religious fervor of the E flat ("St. Ann's") fugue, the dramatic feeling of the Toccata and Fugue in D minor, the superb brilliancy of the G major ("My spirit was in heaviness" theme), the spaciousness, to use Parry's word, of the march-like D minor and G minor fugues, while Dr. Percy Buck has aptly named the D major a "Scherzo." These are only a few; each of the others strikes its special registration.

A certain type of organist—modern production—will invariably announce the theme pp, working up to ff at the finish. This savors of affectation, and as a matter of fact only an occasional fugue here and there will bear this treatment. Another method, less affected and frequently adopted, is to start in with the great diapasons, for instance, again working up to full organ. Many of the fugues admit of this treatment, but the student should avoid always following this method. Indeed, a close study of the various pieces will disclose the fact that a far less stereotyped plan is demanded in some of them; this plan will surely reveal itself to the earnest seeker. Above all, do not follow the custom and custom it is with many, of playing all through at a dead level of f or ff tone. Also do not be afraid of uncoupling the pedals sometimes. The swell to great coupler, too, is far too frequently used.

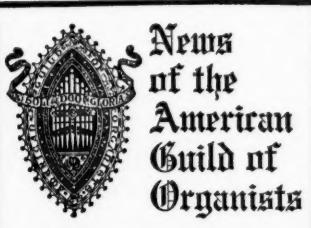
## Tempo.

It is becoming generally conceded that Bach has, on the whole, been played too fast. A high rate of speed is easily possible when a wholly legato performance is given, but when the music is carefully phrased—that is another story. As a matter of fact, the tempo of such a piece as a Bach fugue should not be chosen from the point of view of the performer, but rather from that of the listener. The tempo adopted must be the one which will enable the listener to follow the parts clearly, to appreciate the design of the piece and, in short, to "place" every note correctly. This, of course, will be dependent largely upon the acoustic properties of the building, the qualities and resources of the organ and the character of the movement being played. The only way for an organist to cope successfully with these considerations is to get a fellow "Bachist" to play the pieces at previously arranged speeds, and himself become the listener from various places in the building. Much can be learned by both player and listener. "Ritards" should be sparingly used, while "accelerandos" and the "rubato" had better be left alone by the student.

## Method of Study.

An early teacher of mine always advised me not to analyze the fugues of Bach when practicing them, as, for the most part, they are so very free in construction. This, however, seems to me now to be soundly narrow, and I would certainly advise the student to analyze most carefully before taking them to the keyboard. The phrasing and registration should be marked and the fingering decided upon. An excellent device is to memorize the chief features disclosed by the analysis—the subject, answer, counter subject (these three should be memorized in all the keys in which they appear), any variants of the subjects, the form of the fugue, the key-scheme, the various fugues used in the episodes and other points of interest which will not fail to present themselves. All this preliminary study will go far to lessen the keyboard work, and after much slow practice a fluent, coherent and wholly satisfying performance should result.

In closing these—I fear very scattered—remarks, may I urge the student not to limit his Bach repertory to the more usually played pieces. By all means have the complete fugue at your finger tips, but also make yourself acquainted with the lesser known works—the G minor Fantasy with its beautiful "grave"; the fascinating G minor fugue, transcribed from a violin sonata; an excellent phrasing study; the great A minor, claimed by Parry to be one of the finest two organ fugues ever written (the other is the better known G minor), and many others. Then there are the sonatas, many movements from which, apart from their undoubted study value, are exceedingly beautiful as music and should be more widely known. These are, in fact, worthy of a lengthy paper on their own account. And what shall we say of the unaccountably neglected chorale preludes? This paper, I fear, already far too long, and I must reluctantly leave these with further dilation. I will merely refer you to them, assuming you know that much of Bach's greatest music is to be found among them.



## Annual Meeting.

The annual meeting of the American Guild of Organists was held at the Hotel McAlpin in New York, Thursday, Dec. 30, at 8:15 p. m. This was too late to be recorded in the present issue of The Diapason. The following amendments to the constitution were voted on:

Article 2, section 6, b. After Jan. 1, 1916, there shall be an initiation fee of \$2 charged to all new members, payable to the general treasurer at headquarters, when application for membership is presented.

Article 3, section 4, j. If five or more organists, living remote from the center of jurisdiction of a chapter, desire to organize a branch of said chapter, application may be made in writing to the dean of said chapter, and if good reason is shown by the applicants, authority may be granted by the council to form such a branch. All branches shall be under the jurisdiction of chapters of which they are a part.

It is officers of branches of chapters shall be: Sub-dean, secretary, treasurer, and such other officers as may be considered advisable. Said officers shall be elected by the branch of chapter and be ratified by the dean.

## Minnesota Chapter.

"Religious ragtime" should not be used to induce people at Sunday services to take part in the musical program. This was the opinion of organists of St. Paul and Minneapolis at the monthly meeting of the Minnesota chapter Nov. 30. It was voiced in a discussion that followed a dinner at the Church club. Carl R. Youngdahl of Minneapolis said that church music too often is directed above the heads of the congregation and advocated a more frequent use of popular religious

tunes in which all can easily join. Several of the organists protested against lowering the standard of church music. They argued that the congregations should gradually be educated to the best.

Among those who took part in the discussion were Hamlin Hunt, Plymouth church, Minneapolis; James Lang, Hamline Methodist church; G. H. Fairclough, St. John's Episcopal church, St. Paul; Stanley Avery, St. Mark's Episcopal church, Minneapolis, and William Ripley Dorr. Thirty-two organists attended the meeting.

## Virginia Chapter.

A decided novelty was a performance of new works of members of the chapter by the composers in a joint recital at Grace Episcopal church, Richmond, Nov. 23. Dean Leslie F. Watson writes that all the works heard were good and worthy of A. G. O. members. Here is the interesting list of offerings:

Prelude and Scherzo and Impression, Walter Edward Howe, St. Paul's Norfolk.

Melody and Intermezzo, E. H. Artz, Centenary Methodist.

Song, "The Pilgrims" (Mrs. George Bethel); Meditation and March, Postlude, L. F. Watson, A. A. G. O. Lutheran church.

Violin Solo, "Andantino" (Miss Doris M. Baker), W. Henry Baker, Grace Episcopal.

Toccata in D minor, Ernest H. Cosby, A. A. G. O., All Saints' "Eventide" and "March of the Magi" (played by Louis E. Weitzel, St. James'), Flaxington Harker, St. Paul's.

Nocturne and "Scherzo Furioso," William H. Jones, A. A. G. O., Free-mason Baptist, Norfolk.

Song, "Rock of Ages" (E. R. Dryson), and Fugue in E minor, W. Henry Baker, Grace Episcopal.

The first organ recital in St. Paul's church at Richmond this season was given Dec. 1 by F. Flaxington Harker, assisted by Mrs. Harker. The program was complimentary to the Vir-

ginia chapter, but the public was invited. The program was as follows: Concert Fugue in G, Krebs; "Christmas in Sicily," Yon; "A Rose Breaks Into Bloom," "O, World, I E'en Must Leave Thee," Brahms; "Evening and Morning," Spicker (Mrs. Harker); Suite, "Messe de Mariage," Dubois.

## Pennsylvania Chapter.

The Pennsylvania chapter gave its thirty-fourth public service on the evening of Tuesday, Dec. 14, in the Second Presbyterian church, Philadelphia, Harry Alexander Matthews, organist and director of music. The choir of the church rendered the following anthems: "To Whom, Then, Will Ye Liken God?" Horatio Parker; "Souls of the Righteous" and "Rejoice Today with One Accord," T. Tertius Noble; "The Twilight Shadows Fall," D. D. Wood.

The visiting organist was Edwin Arthur Kraft of Trinity cathedral, Cleveland, who played the organ prelude ("Paean," by Mr. Matthews) and a short recital, as follows: Concert Overture, D minor, H. Alexander Matthews; Scherzo, Gaston Dethier; "The Magic Harp," J. A. Meale; "The Brook," Dethier; "Ride of the Valkyries," Wagner. The organ postlude, Coronation March, by Tschaikowski, was played by Henry S. Fry of St. Clement's church, Philadelphia.

## Illinois Chapter.

St. Patrick's Catholic church, on the West Side, where music has become such an important feature under Dr. J. Lewis Browne's direction, was the meeting place of guild members Dec. 8, when the combined choirs were supplemented by Miss Florence Hodge, Hugo Goodwin and Dr. Browne at the organ. The feast of the Immaculate Conception was made the occasion of the full vesper service by the choirs, numbering 150 voices. The visiting organists were seated in the gallery in a body. The service included the processional plainsong, "O Come Emmanuel"; the proper Psalms sung to Gregorian

tones; the Michael Haydn Magnificat on the Eighth Gregorian tone; Herbert J. Wrightson's "Great Is the Lord," and a motet, "Tota Pulchra est Maria," by Giuseppe Ferrata. The solo was the "Confutatis Maledictis," from the Manzoni Requiem, and was sung by Herbert B. Gould. Dr. Browne played the service, and the organ numbers were the Bach Toccata and Fugue in D minor and the Liszt "Angelus" by Hugo Goodwin and Bonnet's "Pice Heroique" by Miss Hodge. Benediction of the Blessed Sacrament followed, with a "Salutaris," by Dr. Browne.

Tuesday evening, Jan. 11, J. Warren Andrews, warden of the A. G. O., will be the guest of honor at a dinner given by the Illinois chapter in the parish house of St. Paul's Episcopal church, 4945 Dorchester avenue. Following the dinner Mr. Andrews will play a recital in St. Paul's church.

The next service of the guild will be given Sunday, Jan. 30, at St. Paul's church.

## Southern Ohio.

On Dec. 1 the Southern Ohio chapter met at the home of the dean, Sidney C. Durst, in Cincinnati. After the customary business meeting a musical program was given, which consisted of duos for piano and organ played by Messrs. Ritchey and Durst, and modern compositions for organ played by J. Alfred Schehl and Mr. Durst. Mr. Durst's home contains a fine two-manual organ.

During Christmas week a series of organ recitals was given at Christ church by the following organists: W. H. Grubbs, Mrs. Rixford, C. Hugo Grimm, Alois Bartschmid and J. A. Schehl.

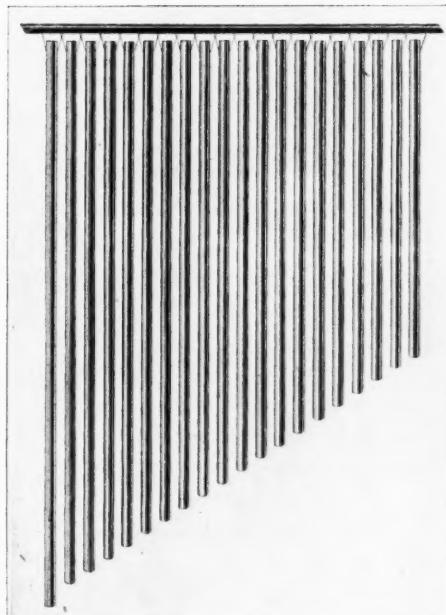
Dec. 8 Charles Heinroth gave a recital at Christ church, Cincinnati, under the auspices of the chapter.

Nov. 28 the first of the series of special musical services was held at Christ church. C. Hugo Grimm's new cantata, "The Coming of the Anointed," was given by string quartet.

[Continued on next page.]

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## NEWS NOTES OF A. G. O.

[Continued from preceding page.]

tet of soloists and a chorus of thirty voices, accompanied by string quartet, harp and organ, under the direction of Edwin W. Glover.

## New England.

The thirty-ninth recital was given Nov. 29 at the Arlington Street church, Boston, and the program was played by Miss Violet Hernandez, Miss Ella L. Gale, A. A. G. O., Miss Daisy A. Swadkins, A. A. G. O., and Miss Ida Louise Treadwell. Their selections were: Miss Hernandez—"Vision," H. M. Dunham; Chorale in A minor, Cesar Franck; Miss Gale—Nocturne, Op. 6, No. 1, Russell King Miller; Suite in G minor (Allegro Symphonique), Everett E. Truette. Miss Swadkins—Concerto in D minor, W. F. Bach; "Noel Alsacien," Guilmant; Allegro, Op. 81, Guilmant. Miss Treadwell—Offertoire in B flat, King Hall; Sonata in A minor, Whitling.

## Georgia Chapter.

The first recital of the second series of this chapter, organized a year ago last fall, was given Dec. 14 at the Ponce de Leon Avenue Baptist church of Atlanta by Walter Peck Stanley, A. A. G. O. Mr. Stanley played as follows: Thema and Variations (First Concerto), Handel; Air (from Orchestral Suite in D), Bach; Scherzo, Hofmann; Melody in A, Rousseau; March (from Symphony No. 1), Widor; Prayer and Cradle Song, Guilmant; Allegretto, Guilmant; Toccata, Bartlett; Grand Choeur, Kinder.

Mr. Stanley has been elected dean of the Georgia chapter to succeed Edwin Arthur Kraft, who moved to Cleveland.

## Missouri Chapter.

Three important events were held under the auspices of the chapter in December. Ernest R. Kroeger gave a recital at the Church of the Messiah Dec. 5 and Walter Douglas Parker gave another Dec. 10 at the Lafayette Park Presbyterian church. Dec. 19 the "Messiah" was sung under A. G. O. auspices at the Fry Memorial Methodist church, under the direction of Alpha T. Stevens.

Mr. Kroeger's program was as follows: Pastoral Sonata in G, Rheinberger; Recitative, Aria and Chorale, W. D. Armstrong; Berceuse, E. M. Read; "Recollection," Op. 68, No. 7, E. R. Kroeger; "Exaltation," A. M. Foerster; Andante Cantabile (from Fifth Symphony), Tschaikowsky; "Serenade Romantique," P. J. Mansfield; "Fantasie Triomphale," Dubois.

Mr. Parker's program was: Grand Chorus in March Form, Guilmant; Nocturne, Ferrata; Concert Overture in C minor, Hollins; Sonata in the Style of Handel, Wolstenholme; Pastorale in C, Lefebure-Wely; "Marche Funebre et Chant Seraphique," Guilmant; "The Holy Night," Buck; Variations on "Home Sweet Home," Flagler.

Frank Steere of the Austin Organ company has begun to take down the organ in the Mormon Tabernacle at Salt Lake City, preparatory to remodeling and enlarging it. He will have to dismantle the entire instrument, with the exception of the large 32-foot pipes installed many years ago by the original builder. These pipes, he says, are as good as they were the day they were put up.

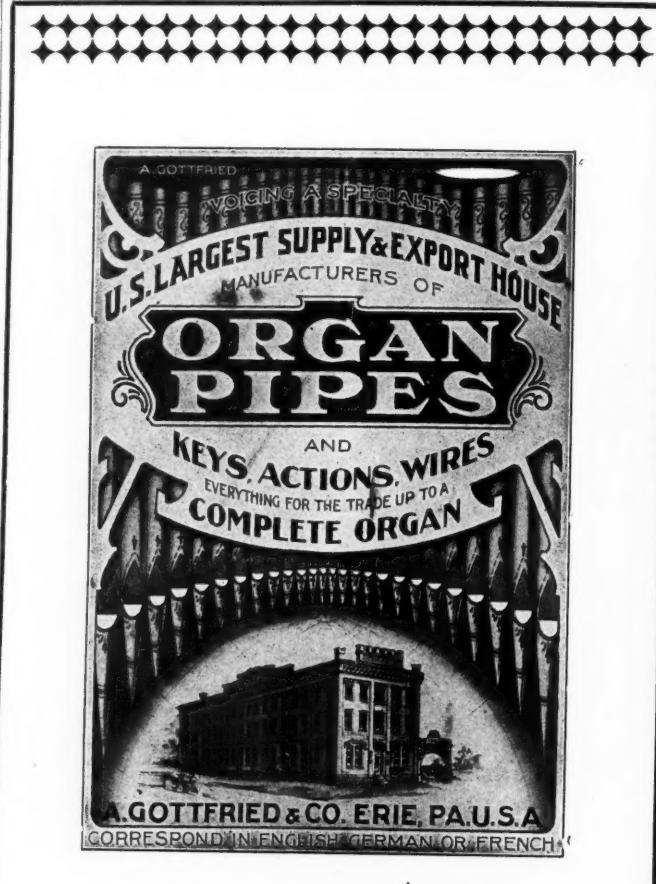
Harold S. M. Balsley, organist of St. John's church at Oil City, Pa., has become organist of the Church of the Immaculate Conception at Philadelphia.

Allen W. Bogen gave a dedicatory concert Nov. 26 on the Kimball organ in the First Church of Christ, Scientist, Bloomington, Ill.

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**EVANSVILLE WANTS ORGAN****Campaign for Municipal Instrument Taken Up with Vigor.**

Evansville, Ind., is in the midst of an energetic campaign for a municipal organ. Mayor Bosse is the leading proponent of the plan as a memorial to the late Professor M. Z. Tinker, who for many years was music instructor in the Evansville schools.

Miss Ada Bickling, supervisor of music in the city schools, has been appointed treasurer of the Tinker memorial fund by Mayor Bosse. Interest in the mayor's plan to provide funds for the organ is spreading and is meeting the approval and endorsement of citizens in general.

So attractive has the project appeared to many that it has been suggested and is urged that the sum first mentioned by Mayor Bosse be doubled and \$15,000 be the goal instead of \$7,500. This proposal will be considered when the full organization for raising the funds is completed. All the newspapers are taking up the idea and will back the plan.

**REBUILT BY JULIUS JAEKEL****Work in Chicago Church Completed****—Concert By G. C. A. Kaeppl.**

Julius Jaekel, the Chicago organ expert, has just completed the reconstruction of the organ in the Lutheran Friedens church, Chicago, and has received commendation for the quality of the work done. Professor G. C. A. Kaeppl of the Concordia Teachers' College at River Forest gave the opening recital on the rebuilt instrument. This organ was built by Carl Barckhoff three years ago, and is a two-manual of unusual power. As it stands it has the following scheme of stops:

**GREAT ORGAN.**

Open Diapason, 16 ft.  
Quintadena, 16 ft.  
Open Diapason, 8 ft.  
Viola d'Gamba, 8 ft.  
Gemshorn, 8 ft.  
Hohlfloete, 8 ft.  
Dulciana, 8 ft.  
Octave, 4 ft.  
Viola, 4 ft.  
Zartfioete, 4 ft.  
Nazard, 3 ft.  
Super Octave, 2 ft.  
Trumpet, 8 ft.

**SWELL ORGAN.**

Bourdon, 16 ft.  
Gedecktfloete, 8 ft.  
Quintadena, 8 ft.  
Open Diapason, 8 ft.  
Violin Diapason, 8 ft.  
Salicional, 8 ft.  
Vox Celeste, 8 ft.  
Aeoline, 8 ft.  
Fugara, 4 ft.  
Traverse Flute, 4 ft.  
Wald Floete, 2 ft.  
Oboe, 8 ft.  
Cornopean, 8 ft.  
Vox Humana, 8 ft.

**PEDAL ORGAN.**

Resultant, 32 ft.  
Open Diapason, 16 ft.  
S. Bass, 16 ft.  
Salicional, 16 ft.  
Violoncello, 8 ft.  
Bass Flute, 8 ft.

The organ has six combination pistons and other modern accessories.

**FINISHES NOTABLE SERIES****Dr. Carl Gives Concerts in First Presbyterian, New York.**

William C. Carl gave a notable series of organ concerts in the First Presbyterian church of New York during the fall, concluding Dec. 6, when the seldom heard oratorio of "Samson," by Handel, was sung under his direction. The performance of this work attracted wide attention and brought forth the highest encomiums from the press.

The series also included a repetition of the program played at the San Diego exposition, and a "Parsifal" program. Several novelties were brought forward and played for the first time. The audiences filled the church to its capacity.

Dr. Carl's engagements extend throughout the season, and the bookings are large.

**Services of Francis' Works.**

An interesting item from Astoria, L. I., is a program for the morning and evening services at the First Methodist church Dec. 12 showing that all the music was from the compositions of J. Henry Francis, the organist and choirmaster of St. John's

church at Charleston, W. Va., and all-around musician of that community. Cornelius M. Estill, the Astoria organist and choirmaster, arranged the service list and the selections used were:

Morning service—Prelude, "Mélodie Le Reve"; Anthems, "He Leadeth Me" and "Jesus, Thy Boundless Love"; Postlude, "Mélin Joyeux."

Evening service—Prelude, "Chansonette"; Anthem, "God Has Been Merciful"; Offertory, "Chant du Soir"; Anthem, "O, the Bitter Shame and Sorrow"; Postlude, "Marche de Procession."

**Middelschulte Opens Organ.**

The chapel of Hollins college at Roanoke, Va., was crowded to its capacity by the audience that gathered Nov. 9 for the inaugural recital on the Möller organ given by Wilhelm Middelschulte of Chicago. The chapel presented a festive appearance as a fitting tribute to one of America's foremost organists. Mr. Middelschulte was introduced by the musical director of the college, Professor Erich Rath, a former schoolmate of Mr. Middelschulte.

At the close of the concert the audience was invited to inspect the organ, representatives of Mr. Möller acting as ushers. On the platform was placed the first Hollins organ, a small "melodeon" used as early as 1850.

**Sales in Chicago and Vicinity.**

Charles F. Rowe, Chicago representative for M. P. Möller, reports that an organ has just been completed in the Baptist church of Warsaw, Ind., and the erectors will finish the organ in the large new Methodist Episcopal church of that place next week. Mr. Rowe has closed the contracts for an organ, the gift of Mrs. Elizabeth White to the Presbyterian church of Jonesville, Mich.; a residence organ with solo player for the home of F. B. Klock, River Forest, and organs for the new Auburn Park Masonic Temple and the new Congregational church at Morgan Park.

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Electro-Pneumatic (Divided) 2 Manuals.

St. John's Church, Osgood, Ind. Tubular Pneumatic, 2 Manuals.

St. Mark's Church, Evanston, Cincinnati.

Tubular Pneumatic, 2 Manuals.

Avondale Presbyterian Church, Cincinnati.

Tubular Pneumatic, 2 Manuals.

Colombia M. E. Church, Cincinnati.

Tubular Pneumatic, 2 Manuals.

First Baptist Church, Cynthiana, Ky.

Electro-Pneumatic, 2 Manuals.

St. Stephen's R. C. Church, Cincinnati.

Tubular Pneumatic, 2 Manuals.

**Rapid and Reliable Actions.****Artistic Voicing.****Highest Credentials.****Factory: Cincinnati, Ohio****CONTRACTS IN MANY CITIES****Hillgreen, Lane & Co. Have Much Work as the Year Opens.**

Among the new contracts taken by Hillgreen, Lane & Co., of Alliance, Ohio, are those made with the First Church of Christ, Scientist, Omaha; the First M. E. church, Huntington, Ind.; the Palace theater, Saginaw, Mich.; the Swedish Lutheran church, Grassflat, Pa.; the Masonic Temple, Columbia City, Ind.; the Lutheran church, Moorhead, Minn.; the Strand Theater, Omaha; the Saenger Brothers' theaters at Texarkana, Tex., and Alexandria, La.; the First M. E. church, Seward, Neb.; the Presbyterian church, Alton, Ill.; the First M. E. church, Port Huron, Mich. (rebuilding), and others.

A large and unique organ is under construction for the new Masonic Temple at Grand Rapids. With an abundance of work on hand, this firm opens the year with assurance of taxing its capacity.

Boy choir singers who are members of the boys' chorus of the Chicago Musical College, under the direction of Professor H. H. Roney, sang in the Chicago Opera Company's "Parsifal" production Sunday, Dec. 26. The boy singer free scholarship was won in open competition by Master David Alswang, 1510 Cortland street.

**Wicks Sales in Northwest.**

The Wicks Pipe Organ Company of Highland, Ill., through its active northern representative, Professor Hugo Frey of Mankato, Minn., has sold organs to churches in the following cities within the last year:

Mankato, Minn., Lutheran church, three manuals, tubular pneumatic action.

Wausau, Wis., Lutheran church, two manuals, direct electric action.

Faribault, Minn., Lutheran church, two manuals, tubular pneumatic.

St. Paul, Minn., Evangelical church, two manuals, electro-pneumatic action.

Crookston, Minn., First Presbyterian church, two manuals, pneumatic.

Wells, Minn., Lutheran church, two manuals, pneumatic action.

Brookings, S. D., First M. E. church, two manuals, pneumatic action.

Sauk Rapids, Minn., Lutheran church, two manuals, pneumatic action.

St. Bonifacius, Minn., Lutheran church, two manuals, tubular pneumatic action.

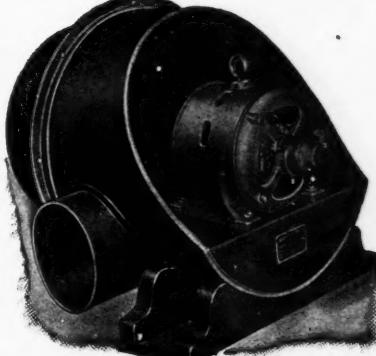
Morgan, Minn., Lutheran church, one manual, pneumatic action.

Waltham, Minn., Lutheran church, two manuals, pneumatic action.

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## NOVEL ORGAN IN ENGLAND

"Orchestrator" Invention of John H. Compton of Nottingham.

The Diapason is indebted to Herbert D. Thompson of Nottingham, England, for a description of the new "orchestrator" organ constructed by Mr. Thompson for the John Compton Company, according to Mr. Compton's invention.

The rolls used are narrow, not exceeding the width of ordinary piano-player rolls, and are not complex in design, yet they play three independent manuals of sixty-one notes each and a pedal organ of thirty-two notes. They also control, individually, speaking stops and couplers up to the number of seventy-eight, and they have complete control of two independent sets of swell shades and other accessories.

By assigning the various voices of a polyphonic composition to the three manuals and pedal it is possible to obtain a much more orchestral rendering than has hitherto been possible. The organist may play the organ by hand if he so desires, or he may arrange the stops and expression levers himself and allow the roll to play the notes; and he may at any moment take up or relinquish such control of the notes, the stops, the tempo or the expression. Further, he may, if he desires, extemporize upon the instrument, and by touching a special piston may set in motion an automatic recording apparatus which will faithfully record every note he plays, every stop he moves and every movement, however slight, of the expression levers. This record roll may then be placed in position on the tracker bar, and the extemporized composition will be reproduced in every detail.

The first instrument built on this system was designed by John H. Compton, the founder of the company. The "orchestrator" mechanism, a recent invention by Mr. Compton, was constructed by Herbert D. Thompson and his assistants and the voicing of the organ is chiefly the work of James I. Taylor, who plays one of the more important organs in his home city.

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"COME UNTO ME," anthem for alto solo and chorus, by Walter C. Gale; published by the John Church Company, New York.

A fine example of the best type of church music; devotional in spirit; it is pre-eminently "churchly." The composer has handled his material with consummate skill; both solo and choral parts are written with complete understanding and appreciation of the possibilities of the human voice, and are in the best sense of the word "vocal," while the organ accompaniment could have been written only by an organist. The first theme is presented by the solo voice and repeated softly by the chorus; after another appearance for the solo voice alone, the chorus again enters and in a splendidly-written passage achieves a beautiful climax. The entrance of the solo voice at this point with the original theme, standing out above the chorus, is a lovely effect which continues to most effective pianissimo ending. Although the composer calls for a chorus, a little editing of the last part of the anthem will make it available for quartet choirs. It is too good as music to be confined to any one type of choir.

"INTERMEZZO" and "PASTORALE," for the organ, by Bruno Huhn; published by G. Schirmer, New York.

Mr. Huhn, whose enviable reputation rests largely upon his sacred and secular songs, appears this month as the composer of two highly pleasing organ pieces. The "Pastorale" differs from other pieces of this type in that it is not a solo for the oboe with arpeggio embellishments for the flute; in fact, it does not call for a solo stop at all, its ingratiating melody being presented and accompanied on one and the same manual. The composer does not indicate any registration, a proceeding of doubtful value. Though it is true that organs vary so widely that specific directions as to registration are of little or no value, yet it would certainly help toward a speedy realization on the part of the organist of the composer's intentions if he would at least indicate the general outlines of his color scheme, even if he only used such comprehensive words as "strings," "flutes," "diapasons," "reeds," etc.

The "Intermezzo," too, is a departure from type, being marked "allegro maestoso" and employing full organ in a vigorous and energetic theme. Both pieces are written with the skill we expect from a composer of Mr. Huhn's attainments.

"QUIETITUDE" (Prelude) and "SUPPLICATION," by Edward M. Read; published by the Mills Music Company, Cincinnati.

Music dealers are not infrequently asked for organ pieces "in the style of Edward M. Read." Mr. Read is more than a composer; he is a national institution. His music is frankly simple and melodious; it is never technically difficult or involved; it is easy to play and easy to listen to, and is written with a fine feeling for the niceties of musical expression. Music of this type plays an extremely important part in the development of musical culture in a country like this; it is the representative of "good" music to a great multitude whose technical equipment and aesthetic experience are not equal to assimilating more elaborate compositions and the composer is entitled to all the credit and honor that we give the pioneer. These two latest pieces are in Mr. Read's best style and undoubtedly will receive a warm welcome from his many admirers.

"BY FAITH ALONE," a sacred cantata, by Harvey B. Gaul, published by White-Smith Music Publishing Company.

Mr. Gaul has fashioned a very interesting musical work around an unhearkened subject, the first miracle at Capernaum, the healing of the Centurion's servant. Time was when the name of "Gaul" brought to mind visions of "The Holy City," but this member of the tribe of Gaul, whose city is Pittsburgh, can now justly lay claim to some of the laurels that formerly rested upon the brow of his distinguished namesake. "By Faith Alone" is an eminently "usable" work; planned and written along broad lines, it is none the less quite within the scope of the average choir and is of the type of work that makes an excellent "musical service." The opening chorus, "Thine Arm, O Lord," begins "adagio maestoso" and obtains contrast with a passage for double quartet or semi-chorus. It closes with a fugue and a sonorous climax for the whole chorus and full organ. "The

Narrator" (bass) tells the story in a number of effective recitative passages and the Centurion is represented by the tenor voice and has one of the most successful numbers in the whole work, the solo "The Abnegation," to the words, "Lord, I Am Not Worthy," a truly beautiful sacred solo that can be removed from the context and used as a separate number at any time. No. 7, "The Lamentation," is made interesting by the alternate use of men's and women's voices, each in four parts; the recitative account of the miracle (No. 9) is accompanied by effective high sustained harmonies in the organ accompaniment. The final chorus, "Bless the Lord, O My Soul," is another number that can be used separately. Included in the work are two hymns to be sung by congregation and choir together. Taken all in all it is a distinctly superior work and probably will find a permanent place in the repertoire of church cantatas.

"AMERICA TRIUMPHANT," patriotic anthem by Clifford Demarest, published by Arthur P. Schmidt.

The poem of this patriotic anthem is by Dr. John Haynes Holmes, pastor of the Unitarian Church of the Messiah, New York City, of which Mr. Demarest is organist. It gives expression to the ideals for which this country came into existence—ideals that seem to have a deeper significance than ever before at this time, when conditions in other parts of the world are deeplying Americans to think keenly and deeply about their land and that for which it stands. Whatever one may think of "nationalism" and its baleful effects upon human nature and history, as exemplified in the present war, it is certainly true that this America of ours, the greatest experiment in democracy the world has ever known, has developed and now embodies as true a spirit of altruism as may be expected of any government; it is only in view of that fact that we dare in this day to indulge in "patriotism," and in such a spirit, and not in any narrow nationalistic, "militaristic" meaning of the word "patriotism" has this poem been written. As a splendid expression of the true spirit of American "patriotism" it cannot have too wide a circulation. Mr. Demarest's music is direct, vigorous and forceful, sufficiently diatonic and melodic to be easily grasped by any large body of unskilled singers, and hence of great value for schools and large and miscellaneous gatherings of people. It is published in four different arrangements—for mixed voices, for men's voices (four parts), for women's voices (three parts) and for voices in unison, the last-named being especially adapted for school use.

"ORIENTAL INTERMEZZO" and "EVENING CHIMES," by H. A. Wheelton; published by White-Smith Music Publishing Company.

"Oriental Intermezzo" requires a deft touch and will be valuable in supplying a few lighter moments during a recital program. "Evening Chimes" is one of the most successful attempts to incorporate the chimes in an organ composition we have ever seen. Contrary to the usual piece of this character the chimes are not obviously dragged in for effect, but are an integral part of the composition. The theme given to the chimes in the opening bars is woven in and out throughout the texture of the piece with considerable skill. The middle section is not as interesting as musical material as the first part, but it serves its purpose and the whole makes a composition that will be valuable either in recital or in church service wherever chimes are available.

"FIVE OLD ITALIAN AIRS," with sacred words, adapted for use in church by W. Franke Harling.

"AS PANTS THE HART," by Christopher W. Gluck, arranged by W. Franke Harling; published by the Boston Music Company, Boston.

Mr. Harling has made an interesting experiment in adapting for modern church use, with sacred words, these works of the mediaeval Italians. He has had a difficult problem at times to fit the words to the outline of the musical phrase, but he has been, on the whole, very successful. One of the most successful of the five songs in this respect is "Come Unto Me," to music by Alessandro Scarlatti. Other numbers in the book are "O How Amiable" by Arcangelo Del Lento; "Holy Spirit," by Giulio Caccini, and "Come Ye Disconsolate," by Francesco Cavalli. The last number is an arrangement of Gloriam's famous "Caro mio ben," beloved by singers the world over; set to the words "Teach Me, O Lord," it makes an exquisitely beautiful sacred song, as perfectly adapted for church use as though it had been written originally for that purpose. It is, probably, the most successful of these adaptations. Published separately, with violin obligato, is Mr. Harling's arrangement of Gluck's "As Pants the Hart." These songs, with their classic purity of line, will require good singing, but given that they will be most effective and will appeal to all who love

the niceties of vocal expression. They should prove a good antidote to much of the sloppy sentimentality that passes current nowadays for "sacred song."

"CANTILENE" in A flat, by Alfred Hollins; published by Arthur P. Schmidt, Boston.

The composer has given his singing melody great harmonic interest and variety and has produced a composition that familiarity makes only more pleasing. There are many pieces of this character for the organ, but most of them yield up all their beauties on a first hearing and soon produce only a feeling of boredom, because the composer has not taken the trouble to fashion his material, however beautiful or expressive it may be, into a sufficiently varied, yet coherent, form. This "Cantilene" calls for a good legato style and a fluent rubato; the melody is sung by a solo reed voice on the swell and the middle section is made up of shifting harmonies on the vox celeste; the original melody, on its second appearance, is accompanied by fresh counterpoint for flute on the great and is treated to still further development before the ending, which utilizes cleverly a fragment of the introduction. It is a distinctly superior example of good writing for the organ.

"O SALUTARIS HOSTIA," for the organ, by Tours-Calkin; published by White-Smith Music Publishing Company, New York.

Tours' famous choral composition has appeared in many adaptations, and is now put forth in organ form, as arranged by Calkin. It makes a fine organ piece, and will be an ideal service prelude, churchly and dignified. It is not difficult and is arranged for a two-manual organ.

#### Contracts to Omaha Company.

The Pitts Pipe Organ Company of Omaha has enjoyed a very prosperous year and has carried out some large and important contracts. Last month it closed two large contracts, one being for an \$8,000 organ for the Christian Science church of Omaha and the other for a \$10,000 organ for the Strand theater of that city. It sold a \$2,500 organ to the Methodist church of Seward, Neb. Organs were installed during the last month also at Axtell, Neb., and Des Moines, Iowa.

Samuel Anderson, a young organist who died Nov. 30 at a Terre Haute, Ind., hospital as the result of injuries sustained in being run down by an automobile, was to have given an organ recital Dec. 1 at Clinton, Ind.

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To Go On with Recitals in Outdoor Pavilion at Exposition—Novel Program in Honor of the President's Marriage.

Outdoor organ music will be enjoyed indefinitely during the winter months, as it was in the summer, by visitors to the Pacific coast. The announcement has been made that the Panama-California exposition at San Diego will remain open and this means the continued use of the large Austin organ in the outdoor Spreckels pavilion, the gift to the city of one of its most successful men, Dr. H. J. Stewart, the official organist, who has made the music at the San Diego fair famous, continues at the keyboard, with the occasional assistance of visiting organists of high reputation.

Among Dr. Stewart's latest programs have been these:

Dec. 10.—Allegro Pomposo in D, Smart; Invocation in B flat, Guilmant; Canzonetta, Foote; "Saki" (from the "Persian Suite"), Stoughton; Bourree in B minor, Bach; "Sunset and Evening Bells," Federlein; "Salut d'Amour," Elgar; Thanksgiving March, Calkin.

Dec. 12.—Polonaise in A, Chopin; "Religioso," Goltermann; Andante (from the Fourth Symphony), Widor; "Wotan's Farewell" and "Magic Fire Scene" (from "Die Walküre"), Wagner; Larghetto (from the Violin Concerto), Beethoven; "In Moonlight," Kinder; Quartet ("Rigoletto"), Verdi; March in A, West.

Dec. 16.—Sonata in C, Lynes; Melody in F, Rubinstein; Prelude in C sharp minor, Rachmaninoff; "Fragment Symphonique," Lemaigre; Serenade, Moszkowski; "From Foreign Parts" (Russia), Moszkowski; Coronation March, Kretschmar.

Dec. 17.—"Marche aux Flambeaux," Guilmant; Priere in D flat, Callaerts; Cantilena, Becker; Fantasia on the Sicilian Mariner's Hymn ("O Sanctissima"), Lux; "A Moonlight Serenade," Gordon Balch Nevin; "Adoremus," Ravina; "Evening Chimes," Wheeldon; "Marche Solennelle," Kettner.

Dec. 18 (program specially selected in honor of the marriage of President Wilson)—Wedding March, Mendelssohn; "Cantilena Nuptiale," Dubois;

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## PLAYS A MORNING MUSICAL.

C. M. Courboin Heard by Club in Syracuse in Organ Program.

Charles M. Courboin, the Syracuse organist, played before the Morning Musicals in their public Christmas concert, Wednesday, Dec. 15. Mr. Courboin was heard in the following numbers: Concerto, D minor, Handel; "Benediction Nuptiale," Saint-Saëns; Passacaglia, C minor, Bach; March from "Tannhäuser," Wagner. His work received high praise from the local papers. Several Syracuse soloists assisted Mr. Courboin.

The special Christmas program at St. Paul's church in Oswego was carried out under the direction of Mr. Courboin, who not only acted as organist for the evening, but directed the augmented choir. This was Mr. Courboin's post before going to Syracuse.

Mr. Courboin has accepted an invitation to give a recital at the Church of the Nativity, Cornwall, Ont., Jan. 26. This church has a fine Casavant organ and several well-known organists have given recitals upon it.

The choir of the First Baptist church of Syracuse gave Maunder's "Bethlehem" at the Sunday evening service Dec. 26 with Mr. Courboin at the organ. Several organ numbers were given in connection with the service.

The first private concert of the Westwood Musical club of Westwood, N. J., took the form of a program arranged and conducted by Philip James. It was given at Oddfellows' hall Dec. 1. A special feature was a dedication composed by Mr. James. The club, of which the New York organist is musical director, was organized in 1910.

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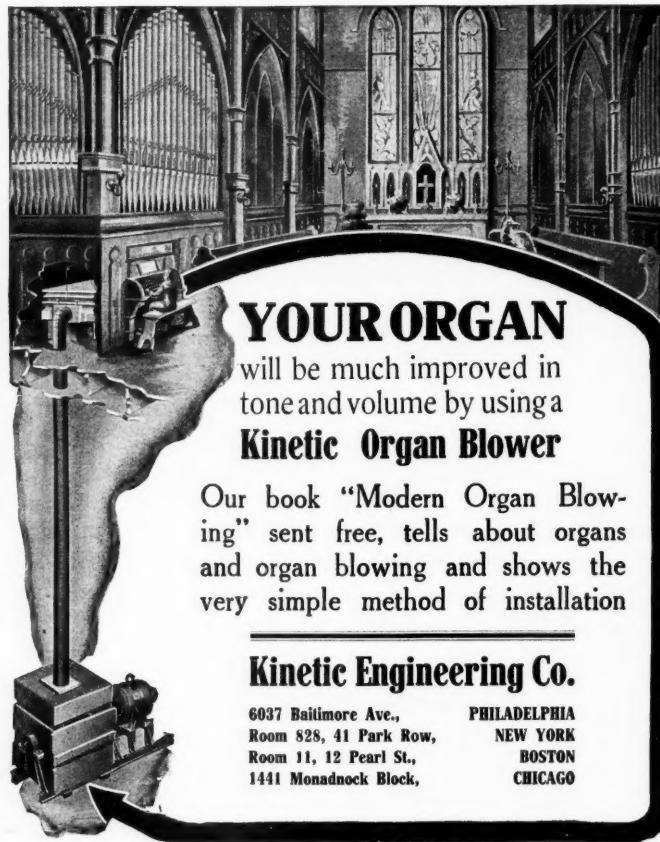
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Professor Albert Riemenschneider, organist and musical director, Baldwin-Wallace College, Berea, Ohio, writes to us under date of September 10: "It certainly is a pleasure always to know that the organ I am to play is an Austin. It is half the battle won."

Mr. Gordon Balch Nevin, organist and choir director, Second Presbyterian Church, Cleveland, Ohio, writes: "I found the new console such a help to the organist that I felt I must write and tell you so. I believe that you have achieved, if not the ultimate in console design, at least the very best console in use. Never have I given a recital with such perfect comfort. It is so easy to get at every accessory that the player can give himself up entirely to the music itself, and so do his very best work. Personally, I regard the touch of the manual keys as the greatest help since the invention of combination pistons. This may seem a sweeping statement, but I am convinced that any organist who has used your new console through a recital will agree, for it is a new and delightful touch and most restful on the hands. Tonally the organ is excellent, as was to be expected, but the new console with its several striking new features is a most unusual departure, and I feel that it will be the greatest value to have the organist become acquainted with its worth. I hope the new console will meet with the success it deserves."

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